THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXI NOVEMBER, 1935 NUMBER 4

A VIEW OF THE LARYNX THROUGH A NEW STROBOSCOPE

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IN 1925 I published a study tending to demonstrate that the vocal folds of the larynx vibrate alternately. This thesis was more or less adequately buttressed by many observations from which could be drawn inferences as to the behavior of the living larynx. These inferences, though convincing to me in their cumulative conclusions, yet left me with the hope that some day I would be able to get direct evidence to supplement the circumstantial evidence then available. Considerable evidence is now attainable, through the use of a new assembly of instruments, constituting a neon-tube strobo-laryngoscope with which to view the larynx in action.[1]

Previous to the use of this device, strobo-laryngoscopic observations have been very unsatisfactory on account of the difficulty of keeping the movements of the vocal folds in exact step with the cycles of the stroboscopic wheel. With the neon-tube stroboscope, the vocal air waves themselves control the flashes of light by which the larynx is illuminated. Thus any change in the frequency of the air waves will at once change the frequency of the light flashes. Hence the laryngeal movements cannot possibly get out of step with the light by which they are revealed.

The device consists of:

(a) A microphone so mounted that it hangs just in front of the

[1] See Leo A. Kallen and H. S. Polin, "The Physiological Stroboscope," *Science* (1934), 592.

subject's nose, but is capable of travel through a distance of at least five feet from this starting position.

(b) An amplifier by which the output of the microphone is built up, this amplifier having an adjustment by which its own output can be controlled.

(c) A neon-filled lamp or "tube" of the "crater" type[2] having a metal plate upon which the neon flash is concentrated when a sufficient voltage is impressed upon the electrodes of the tube from the output of the amplifier. This tube is mounted about three inches from the subject's head at about the level of his ear.

(d) An ordinary head-mirror, such as is used in laryngoscopy.

(e) An ordinary guttural mirror, such as is used in laryngoscopy.

The use of the instrument is as follows: The room is darkened. The amplifier is adjusted so that the neon tube will flash at the slightest sound made by the subject, but will remain dark when the subject is quiet. The subject then phonates. The observer catches the rays of light from the neon flashes and reflects them into the throat as in ordinary laryngoscopy (Garcia technique). When the observer has caught the bands in the field of view, the subject phonates evenly, while the microphone is moved away from the subject and back to the starting point, the observer watching meanwhile for any appearance of a change of phase. To one skillful in laryngoscopy the technique is easy.

The significance of what the observer beholds under these conditions can best be understood by setting up two artificial larynges, of types now to be described, and, by watching them, to decide which is the better analog of the human larynx. The two artificial voice-boxes are:

1. *Type A.* This larynx is constructed thus: a piece of thin rubber tubing about 16 mm. in diameter and 10 cm. in length is drawn over a length of glass tubing (slightly larger in diameter than the rubber tubing) so that about 6 or 7 cm. of the length of the rubber tubing extends beyond the end of the glass tube. A narrow cuff is formed on the free end of the rubber tubing by turning back, as a "hem," about 1 mm. of tubing. Then this end of the tubing is stretched and flattened between clamps so that there is formed a pair of thin rubber lips held firmly against each other by their own

[2] Note:—The tube used has a reflecting plate 35 mm. square, and requires an output pressure of 500 volts.

elasticity. (Fig. 1.) The opposite end of the glass tubing is connected with a source of air under pressure. This voice-box is mounted so it can be illuminated and observed from above; i.e., so that one beholding the vocal lips in action is looking down the length of the tubing, as one looks into the trachea in laryngoscopy. The microphone of the stroboscopic assembly is mounted a few inches from the mouth of the voice-box.

Type B. In the middle of a circle of dental rubber a 10 mm. slit is made with a sharp-edged knife. This circle of rubber is then drawn over the open end of a glass tube having a diameter of about 15 mm., so that the end of the tube is capped with a flat rubber drum slit almost across, with the tension so adjusted that the slit is slightly stretched lengthwise but not at all sidewise. (Fig. 5.) The opposite end of the tubing is attached to the source of air pressure, as with the other type of artificial larynx, and the microphone mounted as before. The slit is illuminated and viewed from above; i.e., with the tube pointing directly away from the eye of the beholder.

In my experiments several forms of the type B larynx were made up. Two were made on *rectangular*, instead of *cylindrical*, forms, the rubber cap being drawn across the open end of a slender box, the glottal slit, bisecting the end and running parallel to the sides of the box. (Fig. 4.) Two were made on *cylindrical* forms with two narrow blades (Fig. 3) extending out beyond the end of the tube so that the rubber cap could be stretched between the extensions, and tied back on the tube, thus affording a tapering from the end of the tube to the vocal bands, as in the Type A larynx. Another form was made over the end of a tube, with bands that varied in thickness from the vibrating edge to the fixed edge. This was accomplished by gluing two strips of dental rubber parallel to the edge of the glottal slit and about 2 mm. from it. On top of those strips were glued two others, set back another millimeter, etc., until we had a thickness at the fixed edges of the bands seven times as great as at the vibrating edges. (Fig. 2.) All of these various forms of the Type B larynx behaved the same under experiment and observation.

The essential difference between the Type A and the Type B larynges is that in the former the glottis is constituted by two rounded lips held against each other by their own lateral elasticity, while in the latter the glottis consists of two flat bands lying in the same plane, having the same degree of longitudinal tension, and having so narrow a slit between them as to make it unnecessary for there to be any

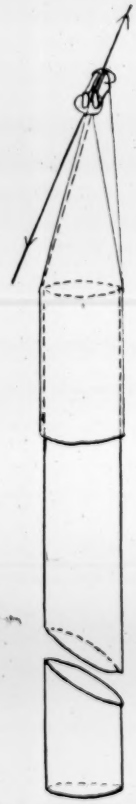

Fig. 1

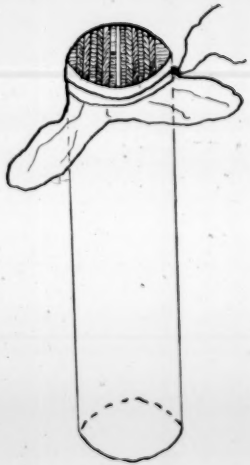

Fig. 2

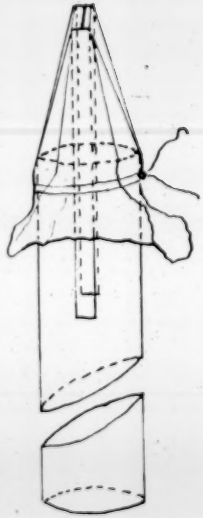

Fig. 3

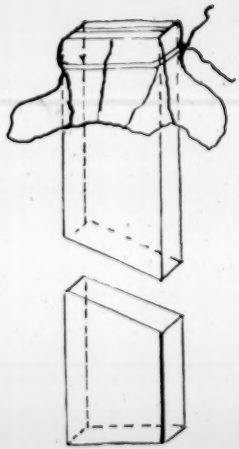

Fig. 4

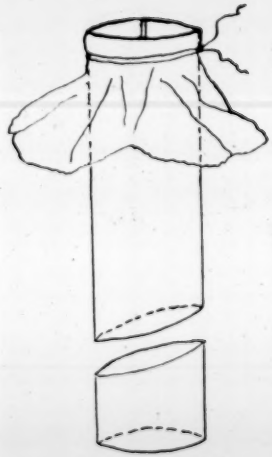

Fig.5

lateral tension holding one band against its fellow. The width of the bands is immaterial.

The essential similarity between these two types of larynx is that both are so adjusted that no escape of air is possible without a displacement of the bands. This escape of air is brought about in Type A by forcing the two bands apart, in Type B by raising the level of one above that of the other so that the air may escape from under the free edge and out above the surface of the other.

Larynges of these two types are studied under the stroboscope and their manner of vibration compared. As each larynx is sounded, the microphone is moved slowly back and forth through a distance equal to at least one-half of the wave-length of the tone produced by the sounding larynx. With the Type A larynx there is observed a definite change of phase as the microphone is moved; i.e., at certain positions the vocal lips appear tight together and at others they appear open and separated. With the Type B larynx no such phase change is observable. *Now if one views the human larynx under similar conditions, he observes therein no phase changes.*

The question immediately arises: What is the essential difference in *behavior* between the two types of artificial larynx?

1. If one mounts the Type A larynx on tubes of different lengths, one notes that there is a length that is distinctly more favorable to the vibrating of the vocal lips than any other lengths, and there may be lengths of tube that will preclude any vibration at all. But with the Type B larynx the change of length of tube has little effect upon the efficiency of vibration, merely changing the quality of the sound as heard.

2. In the Type A larynx the vocal lips open away from each other and close together in synchronism, while in the Type B larynx the two bands move upward and outward in opposite phase; i.e., when one is at the most upward and outward position, the other is at the most inward and downward position. This is observed by viewing the two voice-boxes from various angles, as lighted from various directions by the neon stroboscope.

3. If smoke be driven through the two types of larynx while they are vibrating, it will be seen that it issues from the Type A larynx in a single narrow stream; but it issues from the Type B larynx in two narrow divergent streams separated by a distinct "part" running parallel to the glottal slit; and these streams shoot outward from the slit at a decided angle from the axis of the tube of the larynx. Thus,

if one holds the larynx with the glottal slit pointing away from him, the stream of smoke that issues from under the right band is shot off toward the left, and the stream that comes from under the left band shoots off toward the right.

4. The apparent pitch of the tone of the Type A larynx is that of the frequency of opening and closing of the vocal lips; while the apparent pitch of the tone of the Type B larynx is that of the frequency of the movements of either of the vocal lips.

5. If, with the Type A larynx, a card is held with its edge parallel to the slit between the bands so that the plane of the card equally divides the stream of air, the closer to the slit the card is held the less efficient will be the tone production. If, with the Type B larynx, on the other hand, a card is held with the edge parallel to the glottal slit so that the plane of the card separates the puffs of air emitted from under one band from those emitted from under the other, the closer the card is held to the glottis, the louder is the perceived tone.

It is evident that the tone produced by the Type A larynx is the result of a single series of puffs of air emitted from between the two lips, while the tone produced by the Type B larynx is the compound result of two series of puffs, one emitted to the right and the other to the left of the glottal edge.

6. If the Type A larynx is caused to discharge into a resonator, and a tube conducts to a manometric-flame apparatus the changes of pressure in the resonator, the flame picture will show waves of one main "hump" each; but if the Type B larynx is similarly tried, the flame picture will show waves of two "humps" each, a picture strikingly similar to that produced by the adult male voice.

Now to recapitulate and interpret: Under the neon-stroboscopic light, the human larynx resembles in its behavior the type of artificial larynx in which the two bands move in opposite phase, rather than the type in which the lips move in exact phase with each other.

This type of larynx permits of relatively efficient vocalization regardless of the length of the sub-glottal tube—a characteristic that must be present in the human larynx, since it will phonate no matter what the ratio is between its size and the length of the trachea. Long-necked women with small larynges apparently can phonate as efficiently as short-necked men with large larynges.

This "opposite-phase" larynx produces "double" curves quite similar to many curves produced by the human voice, whereas the "single-phase" larynx does not.

From all these considerations there is a strong inference, if not a logical conclusion, that the human larynx is of the "opposite-phase" type, and that the voice is the result of the physical and auditory blending of two series of impacts, one from each side of the larynx, into a composite tone.

Note: For certain basic considerations involved in this discussion see my previous articles:

"The Nature of Vocal Sounds," *Monographs in Speech Education* (Nov., 1926).

"The Nature of the Glottal Closure for Phonation," QUARTERLY JOURNAL OF SPEECH (Nov., 1928).

WHITHER THE VERSE-SPEAKING CHOIR

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GRADUATES of thirty-five or forty years ago from select seminaries for young ladies may recall their appearance at Commencement Exercises, in "A Group Recitation by the Senior Elocution Class." In flowing white dresses, drilled to perfect poise, graceful bodily movement and good speech unison, they *recited* "The Legend of the Organ Builder" or "Aux Italiens" now high, now low, now louder, now softer, now slower, now faster, and awed admiring relatives and friends. Although no one knew just why, this group work was accepted and applauded as a part of the very superior training received at such private schools.

Frequently, when the young lady returned to her home town and responded to the urging of well disposed friends to give a solo recitation at some local social gathering, she experienced her first misgivings toward the Senior Elocution Class. Except for the few who always commended anything remotely esthetic, she sensed polite patronage in the "Very nice, my dear" and "How lovely" and similar pleasantries that rewarded her efforts. She resented the tolerant smile of her bachelor uncle. No paternal affection had prejudiced him toward elocution.

The worst awakening came from her young escort. He had been graduated from military academy two years before and his training had been more concerned with facts than fads. She waited for his compliment, and when it was not forthcoming, she refused to be

ignored. "You did not tell me how you liked my recitation," she said to him. With the characteristic frankness of the military youth, he smiled and blandly replied, "Oh, we always laughed at the girls who went in for that sort of thing."

She was a discriminating young woman and reason told her that there must be something wrong with the senior elocution class. If her recitation had been a true thing, it would have been accepted by any intelligent auditor, and she had respect for the intelligence of her young military friend and of her bachelor uncle.

Similar experiences by other young women, confided to their younger sisters, gradually weakened the enthusiasm toward elocution, individually and collectively. The very word "elocution" undeservedly became synonomous with "artificiality" and "affectation" and fell into disrepute. As a class exercise it finally disappeared from the curriculum of the select seminaries for young ladies.

Thus a great speech art of tremendous potentialities was discarded because no one established and spread a technique by which it might have ascended to a parallel of the present day singing chorus.

The movement to recapture the splendid tradition of speaking English verse has been gathering momentum in England for the past decade. It has crystalized in numerous classes and schools, within and without academic halls, many of which conduct annual poetry reading festivals, with individual and choral competitions. Its reverberations have reached us here in this country. School programs everywhere last spring listed numbers by the verse-speaking choir in grade and high schools. The Speech Department in more than one college presented choric groups. A delightful innovation in the production of "As You Like It" by a woman's college was the rendition of the incidental songs by a choir in speaking voice.

Under very favorable auspices the elocution class has returned. Will it suffer the fate of its predecessor, or will it attain and retain its rightful place in the realm of speech arts? That depends entirely on the adequacy of those who direct its course. There are always too many ready to snatch at a new thing and plunge into operation before they are properly prepared, and it would seem that the revival of choral speaking is threatened with that danger. As ever, fools rush in where angels fear to tread.

Let us approach our deliberation with the simplicity and sincerity of Shakespeare's Audrey, when Touchstone tells her that he wishes the gods had made her poetical. Virtuously, she says: "I do not

know what poetical is—is it honest in deed and word—is it a true thing?"

What is the verse-speaking choir? Is it honest in word and deed? Is it a true thing? It is honest in word and deed. It is a true thing, as was the original senior elocution class. It was the mistreatment of the art that was not a true thing, and resulted in deserved derision and discard.

The verse-speaking choir purports to amplify an individual interpretation of a poem, just as an orchestra amplifies the solo rendition of a musical composition. Mark the word *interpretation*. Webster defines the word *interpret* in this sense: "to construe or give a particular force or meaning to, as in the light of individual belief or judgment, as to interpret a poem."

A poem is a self-expression on the part of the poet to his fellowmen in a pattern of rhythmical phrases. His spiritual self takes concrete form in the written word and embodies the activity of his senses, imagination, emotion, intellect and will.

In turn, as the responsive reader pursues the written page, his similar self-powers are aroused. This is poetry appreciation. It becomes the office of the oral interpreter to sustain that harmonious, concurrent self-activity, and by the exercise of his will to express himself to his fellowmen by means of the spoken word.

Such a process is indeed a true thing. It is a great art. Just as "literature is truth pressed home with all the resources of the living man through the medium of the written word," oral interpretation is the truth of literature, as the individual sees it, pressed home with all the resources of the living man through the medium of the spoken word.

Why then, has the art of oral interpretation of poetry, individually or by the group, not produced artists and received acclaim comparable to the other oral arts? Because its protagonists, in sufficiently large numbers, have not been equal to the end proposed, in disciplining themselves to a definite, painstaking creative technique, the only means by which triumph is achieved in any art. The dual medium of body and voice is the greatest strength and the greatest weakness of all speech arts. It is the *means* to the *end*, but too often is confused with the *end* because of the ability of these physical powers to act, independent of spiritual causation. This physical activity, combined with the retentive faculty of memory, unguided by intellect, engages in *recitation* and has thus foisted a spurious performance

upon the public in the name of artistic expression. Unjustly, disparagement has been directed toward the art instead of toward the alleged artist.

This combined memory and vocal effort is nothing more than sounding brass and tinkling cymbal, unless through those good sounds comes a manifestation of the seeing, feeling, thinking faculties of the speaker, penetrating simultaneously the like powers of the hearer. In this latter process, heart speaketh to heart, and there is a truly artistic communication, worthy of public presentation.

The body, trained to its greatest physical freedom and grace, and the voice, in its fullest physical development, must become passive and subservient to the humanities of the speaker and the reflectors of his spiritual resources, the external effect of inner causation. This can be achieved, but has been magnificently achieved by too few.

Herein, the ingenuity of the teacher is tested in training the student, through paragon, precept and personal example, in the identification and exercise of each particular power. There must be incessant practice in arousing the senses, imagination, emotion, intellect and will until these faculties render ready response. This calls for a very carefully planned series of drills, entirely apart from the physiological exercises for the development of voice. It further calls for the same abundant enthusiasm, perseverance and devotion asserted by artists in other fields.

The external effect will be meagre or great, in just such measure as the inner generation is meagre or great. An electric light bulb of ten watts gives little brilliancy compared with the illumination of a bulb of one hundred watts.

One need only to attend a few poetry-reading festivals to discover how rare is this creative approach to poetry interpretation. Of necessity, the interpreter must memorize the poem, but he is too likely to depend on memory as the sole or predominant cause of his expression, and he *repeats* rather than *relives* the lines in fixed vocal mould. This may result in very commendable *recitation* and *vocal exhibition*, but it is far removed from the realm of creative speech.

Occasionally, we hear an actor of distinction in a poetry interpretation with splendid effect. Why? Because he applies the same fundamental psychological principles in *reliving* the poetry that he employs in *reliving* the lines in a drama, thus giving them a vocal and bodily reflection of his spiritual life as stimulated by the poem. The actor's usual art is that of impersonation, wherein he allows his own self-powers to be supplanted by the powers, as he judges them, of the

person that he portrays. The artist actor has mastered this psychological process. He *remembers* his lines, and as man, could repeat them vocally, reflecting mere memory; as artist, he subordinates his memory to his creative faculties, and *relives* the mental process at each performance, giving the illusion of speaking them for the first time, with natural spontaneity.

There is a homely old proverb to the effect that a chain is no stronger than its weakest link. Universal acceptance and exaltation of the future verse-speaking choirs depends entirely on the artistry of the individuals who comprise and direct them, and on their mastery of a working knowledge and adherence to the fundamental principles of art.

Already there are appearing choirs of grade school children and college students alike, who stand immobile, and with unchanging countenance *recite* "Changing the Guard at Buckingham Palace" or "Break, Break, Break" with "less truth than tongue." It is very evident that much attention has been given to quality and unison and tempo of tone. The result is a very pleasant memorized vocal pattern, but the *means* has become the *end*, and as an *end*, it has no claim to public audition. It may serve very well as a classroom exercise for the cultivation of poise, rhythm of speech and nicety of diction. It may justify itself as a stage in the development of group speaking, but should be appraised strictly as a *means* to the *end* and not as an *end* in itself. Of literature, it offers little more than rhythm, which is but one element of literary form, translated into sound, while the very soul of literature is the fact, fancy and feeling embodied in that form.

More than one hundred and fifty years ago Benjamin Franklin said "sense is better than sound," when the citizens of the newly incorporated town of Franklin, Massachusetts, informed him that they had named the town in his honor, and asked for the gift of a bell for their meeting house steeple. Instead of a bell, he sent them books. Sound is a very important element in the consideration of a verse-speaking choir, but it is the sense through the sound that gives it being.

You may ask, "How is it possible for several members of a choir to engage in individual self-expression? It is not possible, any more than it is possible for a violinist in a symphony orchestra to play his own interpretation of the music. The violinist must accept the interpretation of the director, even though it does not coincide with his own thought and feeling. When he plays the same composition as a

solo, he may give free and full expression to his own faculties. In the verse-speaking choir, it is the interpretation of the director that prevails and every member of the choir must bend his faculties to *relive* that particular concept.

Consider the final stanza of Charles Kingsley's "Three Fishers"—

> Three corpses lay out on the shining sands
> In the morning gleam as the tide went down,
> And the women are weeping and wringing their hands
> For those who will never come back to the town;
> For men must work and women must weep,
> And the sooner it's over the sooner to sleep;
> And good bye to the bar and its moaning.

There can be no disagreement as to the facts of the picture. It is the difference in the feeling toward the facts that will give a very different vocal utterance. One may see in this picture of the three dead fishermen nothing but the futility of life, which begets a feeling of fatalism and despair. Another may see in the catastrophe a release from earthly bondage and imminent joy of everlasting life. These different emotional responses toward the same facts will cause a very different vocal utterance. Whatever may be his personal impressions, the choir member must abide by the interpretation of the director to assure complete concord. When he is interpreting the poem individually, he may express his own fancy and feeling. In the choir, the director is held responsible for the interpretation, and the members are held responsible for the expression of that interpretation.

Can you not hear a women's choral, a men's choral, or a mixed choral of speaking voices, with featured solo, duet, trio and quartet, "as truth and beauty shall together strive" sounding their awakened souls, in some literary masterpiece? Would this not be honest in deed and word? Would this not be a true thing? Would it not be a great art, comparable to the singing chorus at its best?

A new generation of speech teachers and students have been spared many of the offenses committed in the name of elocution in the past, and have never, until recently, known choral speaking at all. Popular favor has returned the elocution class in the name of the verse-speaking choir. Shall it be degraded with hit or miss attempts, stopping at insipid or sensational *recitations?* Or shall the profession embrace it in its fullest possibilities, and with wisdom and perseverance, raise it to high standards, nobly poised in a creative as well as a vocal technique?

THE MEININGER AND THEIR INFLUENCE

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EXCELLENCE in ensemble acting, accepted as a matter of course on the modern stage, is by no means ancient theatre practice. Indeed, many students of dramatic production believe that it is a fairly recent development and that it was first adequately realized during the last three decades of the nineteenth century in the ducal theatre of Sachs-Meiningen in Germany, whence it spread to the other theatres of Europe. It is interesting to trace the actual influence of this group of German players who, according to Professor Waxman, "revolutionized the stage in Germany" and introduced the "plasticity of a theatrical performance" which, Lee Simonson says, "was before the Duke of Sachs-Meiningen's productions almost unknown."

In the first place, the Meininger were by no means the first group in the nineteenth century to stress ensemble playing, though it is true that under the pernicious star system prevalent ever since the late seventeenth century, mobs had been made up, in the main, of nondescript, undrilled supernumeraries. As Max Grube, the spokesman of the Meininger, himself admits, Laube and Immermann had preceded the Duke's troupe in working out continuous patterns of movement for mob scenes. So had the great actor-manager Devrient. In England Macready had tried to establish new standards for the ensemble acting of his company. He wrote, "I taught them to act as I would have done had I been cast in their places. Thus there was the mind of a first actor moving and harmonizing the action of the mass." Wiener claims that Duke George "derived his ideas of perfect *ensemble* playing from the performances by Charles Kean, whom he had seen in London."

In the second place, the influence of the Meininger has been greater than they deserved. Here is apparent one of the curious powers of influence: it may be more vigorous when it is indirect than when it is direct (especially if directly it would reveal weakness it does not seem to have indirectly). In other words, because Stanislavsky in Russia and Antoine in France felt that the Meininger's acting was admirable, they proceeded to revise some of their own work in imitation of what they thought was the Meininger

system, but which happened to be far better, on the whole, than the Meininger ever really achieved.

The Meiningen players were developed under the rigorous direction of George II, Duke of Sachs-Meiningen, a small duchy of south-central Germany, just north of Bavaria, with a population of about seven thousand. This obscure German prince made up his mind that the plays produced in his court theatre, maintained by the state, as was customary throughout Germany, should not be as indifferently acted and staged as those he had seen in the other court theatres and even in the imperial theatres. He decided that he would not be satisfied with the manner of acting, the staging, and the type of plays then in vogue. The star system had resulted in a massive tradition of affectations and grandiose conventions in the theatre. Antoine tells of similar conditions in France, where the same system prevailed:

> The movement of the actors is to my mind as misunderstood as the setting. The goings and comings of the players are not regulated according to the text or in accordance with the sense of the scene, but according to the comfort or the caprice of the individual actor, who plays each one for himself, without regard for the others. And those footlights hypnotize them; everyone tries to project himself into the audience as far as possible. I have been told of a theatre where, in the time when gas was used, the actors all burned the bottoms of their trousers at the open gas jets.[1]

The court of Meiningen, whose theatre goes back as far as 1776, found in George II an energetic, devoted lover of the drama. He became Herzog of Sachs-Meiningen in 1866. Under his direction the Meininger, as his players came to be called, expanded their activities until they were the most famous of all the German theatrical organizations. The Duke was a cultured gentleman, with intelligence and discriminating taste. A gifted draughtsman, he designed most of the settings and costumes for which the Meininger were renowned. The high standards of the company were established and tirelessly adhered to, chiefly through the efforts and inspiration of the Duke. Of him Grube, in his occasionally rhapsodical *Geschichte der Meininger*, says, "Difficile est panegyricum non scribere."

The Duke, as Lee Simonson points out, "established the dramatic value of the stage picture as an indispensable factor in interpreting a script, and he demonstrated that scenic effects must be fundamentally related to the actor."[2] In other words, he planned his

[1] S. M. Waxman, *Antoine and the Théâtre-Libre* (Cambridge, 1926), 139.
[2] Lee Simonson, *The Stage is Set* (1932), 272.

sets definitely to make the most dramatic use of the action inherent in the play. That is, there was no imposing of a superficial setting upon the actors. The scripts were profoundly studied long before the plays went into rehearsal. Every detail of effective arrangement of properties, openings, platforms, and so on was planned before-hand, and especial attention was given to correctness of costume. The Duke himself carried on extensive research for every new play, learning all that he could about the period represented. Historical accuracy in costumes and properties became almost a fetish to the Meininger. In the production of *Julius Caesar*, for instance, the leading actor was made up to look as much as possible like the portraits of Caesar on coins; he was dressed exactly as the Duke was satisfied the Romans dressed; finally, the setting imitated as nearly as possible actual Roman scenes as described in old books. After the Duke had made a journey to Rome, he issued orders for an entirely new *mise-en-scène* for *Julius Caesar*, based on his observations. The indefatigable Duke noted such things as that people of the eighteenth century tended to stand with their heels together because of the influence of the minuet, but that people of the sixteenth century stood with their feet apart, according to contemporary engravings.

Freifrau Helene von Heldburg, the Duke's wife, who had formerly been an actress, was of great assistance to her husband in training the troupe of the Meininger. She was especially important as a mistress of diction, drilling the actors in correct and pure speech, and she also had a hand in the preparation of the scripts. The regisseur of the company, after 1870, was the hard-working Ludwig Chronegk, who under the Duke's orders took over much of the labor of producing the plays. Both the Duke and Chronegk were relentless disciplinarians. They ruled the Meininger with the inexorable severity that is manifested only by martinets or by true artists, and there is much reason to believe that they were the latter rather than the former. The story is told that one New Year's Eve, after many hours of strenuous rehearsal, the Duke stopped for a moment to say "The New Year has arrived. May I wish you all a happy New Year?" Then the rehearsal went on as before. In a letter written in 1862, printed by Grube as an introduction to his book on the Meininger, the Duke said emphatically, "My anger is and will always be, now and as long as I live, against all frivolity in art."

In 1874, when the Duke was satisfied that his actors had reached the perfection he expected of them, the Meininger appeared for the

first time outside of Sachs-Meiningen. In May of that year, after many seasons of constant preparation, the Meininger went triumphantly to Berlin. Between 1874 and 1890, they traveled to Vienna, Prague, Budapest, London, St. Petersburg, Moscow, and other great cities, where, according to an editorial in *The Theatre Arts Monthly*, "their devotion to an ideal and the high level of their accomplishment won them universal honor."[3] On their "gastspiels" they presented mostly the poetic dramas of Shakespeare, Schiller, Molière, Kleist, and Goethe. During the sixteen years of touring, the Meininger gave over 2,500 performances in thirty-six cities. A projected American tour was abandoned after the collapse of Chronegk in Düsseldorf in 1886. The Meininger disbanded in Odessa in 1890, as Grube says, "in voller Kraft," in full vigor. Actually they were bankrupt and stranded.

The great contribution of the Meininger to the German theatre was its sustained emphasis on ensemble acting. All the seventy members of the troupe were highly trained actors. The mob scenes were impressive because they were carefully rehearsed and because scattered throughout the crowds, acting as "corporals" for small groups, were the chief actors of the company who were not in principals' parts for the moment. Mob duty was required of every actor, however distinguished. A second contribution was a search for greater plasticity in settings and performance than was usual at the time. This plasticity was achieved more through what Simonson calls "the dynamic relation of a mobile actor and an immobile setting in continuous interaction" than in the use of truly plastic settings, though the Meininger did experiment with light and color, using electric spotlights, then new in the theatre, and with different levels of acting. Komisarjevsky says that they did away with the old conventional *décors*, such as cut-cloth borders and picture backings, and introduced the idea of the fourth wall, the cyclorama, and realistic indoor sets. As Hewitt points out, however, they played in a "hybrid scene, half painted, half built, dedicated to archeological truth," which, in spite of Duke George's study of staging, failed to unite satisfactorily the three distinct elements of "built scenery, the real actor, and the painted perspective."[4] Two English critics of the day, writing about the Meininger's productions in London, complained that the "pomp

[3] December, 1930, 1001.

[4] B. W. Hewitt, *The Theatre and the Graphic Arts* (Thesis, Cornell University), 54-5.

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Grube lists what he thinks are the main achievements of the Meininger: the attention to historical fidelity, the weakening of the star system, the careful study of the words of the poet and the synthesis of the poet's words with the art of the stage, and, finally, the union of the poet, the actor, and the director. All these things the Meininger did in some measure effect. Other theatrical groups, however, have been more successful than the Meininger in carrying out similar claims. The Meininger's greatest work remains the perfection of their ensemble acting.

Yet in the very quality which most recommended the Meiningen methods to Stanislavsky and Antoine, Duke George's troupe was by no means universally successful. H. Schütze Wilson, writing in *The Theatre* for August 1, 1881, about the Meininger's productions in London, said,

> The Meininger do many things well, but they do not do well those things that require to be done better than merely well. . . . It is not satisfactory to see a play like *Othello* done at a decent level from Montano downwards, while the characters above Montano are feebly or badly represented . . . With them the noble characters are poorly played; and their performances are unspeakably wearisome in the dead level of their mediocrity. Their system has the faculty of depriving a great play of interest and of charm. The true ensemble of a mighty play must include great rendering of great characters[5] (102-3).

An anonymous critic writing in *Blackwood's Magazine* at the same time said that the Meininger, like Kemble's and Kean's companies, were in danger of crushing Shakespeare with too much scenery and too many supernumeraries, too great splendor of trappings. (August, 1881, p. 249.) Komisarjevsky, in *Myself and the Theatre*, makes an interesting summary of the whole work of the Meininger:

> The Meininger overlooked the fact that the real function of the theatre is not to copy life, but to interpret plays, in which life and characters are recreated by the imagination of the dramatist, and to find for each of them a suitable form of artistic expression on the stage. The Meininger were merely adapting plays to their aims of reproducing "natural" people in such surroundings that were photographically true to life or to historical documents.[6]

It seems entirely conceivable that the influence of the Meininger lies only in the suggestion of what they aimed at but seldom attained, to the receptive minds of Antoine and Stanislavsky.

What Antoine and Stanislavsky really thought of the Meininger

[6] Theodore Komisarjevsky, *Myself and the Theatre* (1930), 63.

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is pertinent at this point. In July, 1888, Antoine saw at Brussels some performances by the Meininger. At that time he wrote to Sarcey, the French critic:

> I must tell you that I have just come from Brussels, where I have spent a fortnight studying that German troupe. You know that I am going to put on *La Patrie en danger* this winter, and in connection with it I had been thinking of trying an interesting experiment with crowds. To go and see the Meininger was then a matter of course. Since I have been going to the theatre, I have been annoyed with what we do with our supernumeraries. If I except *La Haine*, and the circus in *Théodora*, I have never seen anything which has given me the sensation of a multitude. Well, I did get that sensation on seeing the Meininger. They showed us things absolutely new and very instructive. Their crowds are not like ours, composed of elements picked haphazard, workingmen hired for dress rehearsals, badly clothed, and unaccustomed to wearing strange and uncomfortable costumes, especially when they are exact. Immobility is almost always required of the crowds on our stage, whereas the supernumeraries of the Meininger must act and mime their characters. Don't understand by that that they force the note and that the attention is distracted from the protagonists. No, the tableau is complete, and in whatever direction you may look, you fix your eyes on a detail in the situation or character. At certain moments its power is incomparable. . . Why should not these new, logical, and not at all costly things eventually replace those insupportable conventions which everybody endures with us without knowing why?[6]

From the Meininger Antoine got the idea of producing *Ghosts*, which marked a step ahead for the French drama. And in his sketch of the ideal theatre, in 1890, he included his letter to Sarcey about the Meininger, after saying,

> A model ensemble troupe would consist of some thirty players of equal ability, of ordinary talent, of simple personality, who would yield always and in spite of every other consideration to that fundamental law of ensemble.[7]

In 1885 Stanislavsky saw the Meininger in Moscow. He was especially impressed by the authority of the stage director, Chronegk. He wrote,

> The restraint and the cold-bloodedness of Kronek were to my taste and I wanted to imitate him. With time I also became a despotic stage director. Very soon the majority of Russian stage directors began to imitate me in my despotism as I imitated Kronek. There was a whole generation of despotic stage directors, who, alas, did not have the talents of Kronek or of the Duke of Meiningen. These directors of the new type became mere producers, who made of the actor a stage property on the same level with stage furniture, a pawn that was moved about in their *mise-en-scènes*.
>
> Only with time, as I began to understand the wrongness of the principle

[6] Waxman, *op. cit.*, 95-6.
[7] Waxman, *op. cit.*, 132.

of the director's despotism, I valued that good which the Meiningen Players brought us, that is, their director's methods for showing the spiritual contents of the drama. For this they deserve great thanks. My gratitude to them is unbounded and will always live in my soul.[8]

The effect of the visit of the Meininger upon the work of the Society of Art and Literature is indicated in the account in *My Life in Art* of the season of 1895:

Under the influence of the Meiningen Players we put more hope than necessary on the outward side of the production, especially on the costumes, the historical truthfulness to the epoch of the play, and most of all on the mob scenes, which at that time were a great novelty in the theatre and brought success and created a sensation for the production and the Society. With the despotism that was part of me at that time, I took nothing into account, and took all into my directing hands, ordering the actors about as if they were mannequins, with the exception, however, of the more talented among them.[9]

But even Stanislavsky admitted that "the Meiningen players brought but little that was new into the old stagy methods of acting." And Antoine in another letter to Sarcey sharply criticized the Meininger's methods, especially of staging:

Their settings, very violent, but oddly arranged, are infinitely less well painted than ours. They abuse set pieces, using them everywhere. The costumes, splendid when they are purely historical, and otherwise stupidly rich, are almost always in shockingly bad taste when no documents are to be found and imagination must be relied on.[10]

Leo Wiener's book on the contemporary drama of Russia contains an interesting chapter on the influence of the Meininger on Russian drama. Wiener shows that long before Stanislavsky imposed upon his semi-amateur group the autocratic methods of Chronegk, the idea of well-trained ensemble acting had been current in the Russian Imperial theatres. The dramatist A. K. Tolstoy, who had spent the year 1867 in Germany, wrote during the following year:

The first step in the discipline of the dramatic artist is the literal knowledge of his part; the second is the representation of character in its minutest detail, rejecting everything which does not form its essence; the third is the regulation of his part to the other parts of the play, and the maintenance of a proper degree of precision, neither higher nor lower. This agreement between parts, which we call by the unpleasant name of *ensemble*, and for which may be substituted the word "fellowship," is preeminently the work of the stage director. It is so important that no artistic execution is thinkable without it.[11]

[8] Constantin Stanislavsky, *My Life in Art* (Boston, 1924), 201.

[9] Stanislavsky, *op. cit.*, 229.

[10] Quoted by Hewitt, *op. cit.*, 60-1.

[11] Leo Wiener, *The Contemporary Drama of Russia*, Boston, 1924, p. 80.

And even before that, in 1866, the Russian-trained Bodenstedt was made stage director of the Meiningen Theatre. For four years before the coming of Chronegk he helped to drill the German actors in the theory of perfect ensemble work. The critic S. A. Yur'ev wrote in 1885, after having seen the Meiningen productions,

> In the whole, which is formed by the play of all the artists taking part in a dramatic performance, in its so-called *ensemble*, lies its artistry. The artistic beauty of this whole, where every artist appears in the proper illumination as an organic member, depends on the separate personalities involved. Every one of the actors in an ideal state of scenic art, besides possessing scenic talent, must be inspired by the power of the artistic spirit, by an humble love of the art, which enables him to attain self-renunciation. . . This co-ordination of the artistic and moral forces, in spite of the personal, independent development of the artists, depends particularly upon the stage management, consequently upon the stage director, who, if he be a morally sensitive person, inspired by the love of his art, is placed in a situation in which he can obtain an authoritative moral influence in the circle of his artists. Everyone who sees in him a man inspired by art and clearly understanding his business, at first against his will and then, gradually, unconsciously, submits to the invisible power of reason.[12]

In summary, the influence of the Meininger, certainly in Russia, seems to have been that of timely stimulus. It was not that the Duke of Meiningen's company was remarkable, as the Russians themselves saw on the second visit of the Meininger to Moscow in 1890, but that it brought to Russia a partial realization of what the Russians had known for a long time was needed in their theatre. The ground had for many years been prepared for their seeds, just as it had in the France of Antoine. Their achievement was small, but important, and we must not, as Grube sentimentally says, "smile over the Meininger because their work is done." One significant conclusion is that, though their fame rests on their treatment of ensemble acting, they made their greatest impression on the French and Russian theatres through their stress upon the director.[13]

There is little doubt that the Meininger gave the impulse to a great theatrical movement which took place in Europe in the last part of the nineteenth century. That many others besides Duke George had anticipated this movement and that Europe was ready for a revolution in the theatre does not diminish the honor rightfully

[12] *Ibid.*, 89.

[13] Simonson says that "no important director since the duke's time has failed to be a disciple of one aspect or another of his theories and his practices." *Op. cit.*, 306.

due the Meininger. The little German troupe, proudly performing *The Maid of Orleans* and *Twelfth Night* and *The Robbers*, though very possibly they played rather badly on the whole, gave an important dramatic idea to the Théâtre-Libre of Antoine (which fathered the theatres of Lugné-Poë and Rouché and finally Copeau), to the Moscow Art Theatre (from which came the theatre of Vakhtanghov and, indirectly, that of Meyerhold), to the later work of Reinhardt in Germany, to the Independent Theatre and the Stage Society in England, to the National Theatre Society in Ireland, and even to the theatre of Belasco and Steele MacKaye[14] in America.

CREATING ATMOSPHERE FOR RADIO DRAMA

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A WRITER of radio drama who has broadcast more than a hundred of his own plays, believes that the first two minutes of the continuity are more important than all the rest of the play. He has two reasons for this belief. First, the listeners decide in this length of time whether they are going to remain tuned in to the station for all of the play, and second, during the first two minutes those who are to continue listening will be put in the proper mood to appreciate the remainder of the play.

If the listener is not put in an acceptable mood, or if he is not prepared for the type of material presented, he will remain cold to the dramatic illusion. Instead of allowing himself to be drawn into the whirl of action, and instead of feeling the strain and pull of var-

[14] Though there is no evidence that Mackaye ever saw the Meininger (or even Antoine) on his trips abroad, he must have known about their work. His productions in this country are constantly compared with those of Meiningen. His son Percy quotes an interview with MacKaye, published shortly after the performance of his famous *Paul Kauvar* in 1881, which shows the similarity of his methods to those of Duke George:

"There is another exceedingly important character in my play—a many-headed character, the Mob. I had a grand mob in Buffalo. I spent three weeks in rehearsing it. Its members, men and women alike, were not only perfect in the 'business' of the scene, but even in the inflections and intonations of voice. . . . In training the mob, I begin drilling a group of two persons; then I take four, then eight, and so on." *Epoch* (Boni and Liveright, 1927) 146, II).

ious events as they take place, he will remain passive. He will tend to smile at the little play world of conflicting passion, rather than be swept away with it.

The problem of creating atmosphere is accomplished more easily in the theatre than in radio drama. In the theatre, the overture alone is given ten or fifteen minutes during which to put the audience in the desired mood, to say nothing of the press notices and advertising that have prepared the audience for the performance they are about to witness. After the curtain rises, the scenery, lighting and costuming continue to help in the establishing of a mood. All this takes place before any dialogue is heard. The theatre has many opportunities to create atmosphere.

The effects which the legitimate theatre can accomplish in a very leisurely manner must be achieved by radio in a couple of minutes at the opening of the program. Usually the audience is not at all prepared for the play that is to be presented. Most of them have not even looked in the newspaper for the nature or title of the day's radio programs. People accept whatever is offered until they are bored, and then they turn to some other station. Therefore the radio producer has to work rapidly to create the desired atmosphere.

Although the radio suffers many disadvantages, it also enjoys many advantages over legitimate drama. In the first place, the scene is so far removed from the physical presence of the listener that the radio drama can build an imaginative creation that is infinitely more meaningful than the immediate presence of a physical stage setting. The theatre-goer is seated among hundreds of other people, and there is much to remind him that after all this is merely a theatrical representation. He does not easily yield himself completely to the atmosphere which the author and producer wish to create.

The radio listener is under no restraint. He is at home. The slender thread which draws his attention to the story about to be told is so delicate that it is in itself not observable. It is true that it is easy to cut that slender thread, but so long as there are no other disturbing influences, it is strong enough to capture the imagination.

The radio dramatist may establish atmosphere by four widely used devices.

1. *Music.* This, perhaps, has been the most exploited and most dependable means of securing atmosphere. One important reason for this has been the fact that radio has been manned quite generally by musicians, or, at least, by people with a musical background. The success of this device in establishing the atmosphere is at once appar-

ent. Certain musical selections lend themselves to the portraying of definite moods. For an atmosphere of tragedy, Beethoven's "Funeral March" would be effective. The atmosphere of sadness could be successfully created by the playing of "Elegy" by Massenet.

Music has several advantages as a means of establishing atmosphere. In the first place it gives opportunity for the audience to get tuned in if the program is one of a series which has been given long enough and has become popular enough to have a following. That is to say, a couple of minutes of music at the opening will give opportunity for every one who wishes to hear the program to tune in the station. Moreover, there are probably hundreds of thousands of people at their dials between programs. Many of these listeners who dial in another station do so because they do not like the first impression of the program that is beginning. If one has music introducing the play, he is more likely to keep the audience, because to most of them music is at least inoffensive. After a minute or so of music, they are probably away from their radios. The play begins and before they have time to turn back to their radios their attention is caught by the dramatic situation and they listen in spite of themselves. Thus the use of music serves to enlarge the audience.

Another advantage of music is that it is always easily available. In studios serving networks, orchestras are supplied to furnish the desired music. In many other studios, it is possible to use organ music, for every large station has its organ and staff organist. And all stations, even the smallest, have hundreds of phonograph records and it is not difficult to make a selection that will help establish almost any atmosphere.

2. *The Opening Announcement.* There are three ways in which the opening announcement may establish atmosphere: by the subject matter, the language in which it is written, and the manner in which it is read.

In general, all material that can be left to the dialogue should be omitted from the opening announcement, unless it is very important that the listener should get it at the beginning of the play. For instance, it may be necessary to inform the audience that the play takes place in a dance hall. That fact begins at once to create the atmosphere. Or if a mysterious atmosphere is desired, the announcer may tell of weird shadows in a dimly lighted room.

By the language of the opening announcement, the author has the opportunity of using his art for the accomplishment of an important function. The very manner in which words are put together

may frequently help to establish the atmosphere. Note the following examples:

> Our gondola winds silently along a black, narrow side canal; in darkness we drift beneath overhanging balconies—then a sharp bend in the Rio and the lights of a wine shop loom ahead, while across the water toward us comes laughter and chatter and a familiar song.[1]
>
> Broadway at night presents a vivid, kaleidoscopic picture, with its dazzling electric signs—its hurrying crowds, laughing or shouting as they go, ever in search of diversion and entertainment. It is in one of the many glittering, gaudy cabarets burrowed down behind a battery of lights that we find ourselves tonight. . . .[2]

Even a well written announcement, however, may be made ineffective by poor reading. Most notable, perhaps, among the efforts to establish atmosphere by the manner of reading the opening announcement was that which was used to introduce a series of detective stories. The first voice spoke in a heavy whisper, a kind of terrifying tone, saying, "This is the Shadow." The unusual manner of reading the line made this opening announcement famous, and created the desired atmosphere very satisfactorily. Ordinarily, however, there is not such a good opportunity for portraying the atmosphere by the manner of reading the announcement. The rate of utterance, the phrasing, the inflection, the undulations of stress are all important in creating the desired atmosphere for the drama.

3. *Sound Effects.* Commercial radio offers many examples of programs introduced by sound effects. In introducing dramas of the railroad, the Great Western Railroad used the noise of a train, including whistle and bell. A taxicab company sponsored a series of stories based upon the experience of its drivers. Each of these stories opened with typical street noises and thus established the atmosphere, as well as the setting.

It should be observed that sound effects, as a rule, must be used in conjunction with speech to secure the desired effect. By itself, the sound effect would not usually be understood. Even if it were understood, it would not be very significant. This was illustrated when a student of radio speaking brought to class some salt in a shaker and arranged for it to be shaken on a piece of slanting paper. By itself it was only an indefinite hissing sound. But when the student used it as a background for reading a poem about the whis-

[1] Seymour and Martin, *How to Write for Radio* (New York), 26.

[2] From Columbia Broadcasting System program, *Night Club Romance*, May 6, 1929.

pering of the birch leaves in a soft breeze, it created a most delightful effect.

Sound effects, judiciously used to secure atmosphere in the opening of the play, can be made effective in attracting attention and securing suspense. The suspense may be created by having some sort of a sound which implies action. A fire truck is an excellent example. Anything that would cause people to be greatly interested to the exclusion of almost anything else is useful in this connection. A call for police would compel the attention of most people in any situation. In the same way our attention is attracted by such sounds, even though they are devices used to open a radio play. They establish atmosphere, and in addition they create suspense and attract listeners.

4. *Opening Lines of the Drama.* A skillful author is able in the very beginning of the dialogue to strike the note which he wishes to maintain throughout the play. A play about college life emphasizing the type of college life commonly shown in moving pictures might well open with a college yell or by a scene at a football game, in which there was yelling and cheering in the background with enthusiastic speeches about the game heard in the foreground. The atmosphere for a play is always effectively created by hearing the bailiff shout his "Hear Ye! Hear Ye! Hear Ye!" or the judge rap with his gavel and call for "Order in the Court!" Every radio play should begin with subject matter which indicates the general nature of the play and thus establishes the atmosphere.

We have seen that there are four different things that may be used in attempting to create atmosphere. Let us now consider some general principles which apply to the use of these devices.

Atmosphere is usually most successfully created by simple means. This principle does not imply a need for simplicity in respect to equipment to be used. A whole symphony orchestra may be necessary to produce the effect. But as it strikes the listener, it should be easily understood. One tall pillar and a shaft of light may create a more convincing impression in a stage setting than a multiplicity of ornamentation, and so may a scream and a shot be more convincing in a radio drama than a hub-bub of conflicting noises. It might be laid down as a rule that one sound should predominate at any given time. That is, while there may be background sounds, the listener's attention should always be held by one predominant sound in the foreground. If there are hammering and sawing and street noises and a steam engine all going at the same time and

with equal intensity, the hearer will receive scarcely any valuable impression from the background sounds. The foreground effects should easily predominate and should be simple enough to be easily understood.

It may further be said that while only one sound may be allowed to predominate in the foreground at one time, yet this sound may be so short in duration and be followed so rapidly by succeeding sounds that the attention of the listener is carried quickly from one to the other with the result that the effect is complex in nature. If the following sounds came at the same time, they would be of little meaning; but if they came in close succession, one blending right into the other, the effect would be very convincing:

Voice calling "Look Out!"
Woman's scream
Screeching of brakes
Crash

In some cases the rapidity with which sounds follow each other is an important part of successful creation of the desired atmosphere.

A further point in connection with the simplicity of background sounds is that they should, as a rule, be the continuous type of sound, such as trains, waves, and wind. This type of sound is more or less continuous with varying amounts of force from one instant to another. They do not acquire dull monotony such as that which is heard from the stationary engine running at a constant speed. Because of the fact that they are not perfectly constant they do not wear themselves out in the attention, and the listener is kept constantly conscious of their presence.

It is possible to change the atmosphere quickly. By proper use of the instrumentalities at his disposal, the radio dramatist is able to wield an almost magic wand over the attention of the listener. At one moment the theme may deal with the battlefield and with the noise of fighting. The next moment the scene may change to the operating room of a hospital, and the atmosphere may be that of hushed tenseness pierced by the surgeon's sharp commands. It is possible to go even further and say that sudden changes of atmosphere may frequently be used to heighten the dramatic value of each of the scenes presented. The very fact that there is so direct and vivid a contrast between the two scenes makes each stand out more prominently. Such sudden changes of atmosphere certainly help to increase the grip which a radio drama holds on its listeners.

Atmosphere should be built up by successive impressions, each

succeeding one being more vigorous than the previous one. The author's purpose will be defeated if he tries to open his play with an extreme attempt to create atmosphere. It may cause the audience to revolt against the suggestion and they will be hardened against any subsequent attempt to win them over to accepting the subject matter without questioning it. If, for example, the opening speech is very melodramatic, the more analytical members of the audience may tend to ridicule rather than to accept the statement for its full value.

The easiest way in which to begin building atmosphere is by music. Unconsciously the listener will be wheedled into a mood that prepares him somewhat for the forthcoming drama. Then the next step might be a sound effect or opening announcement and finally the opening lines of the play. Each one of these should become more definite in stating the mood of the play and thus the hearer will be won over into the desired atmosphere without being conscious of it. He will then be more likely to accept the conventionalities and dramatic illusions for their full value.

Every one who writes or adapts material for the radio, should ask himself this question concerning the play he plans to produce: Will my listeners, hearing this play for the first time, be put in the appropriate mood for the best understanding and appreciation of the drama? Have I created the desired atmosphere?

STUTTERING IN RELATION TO VARIOUS SPEECH SOUNDS*

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IT WAS the purpose of this study to ascertain whether stutterers experience more stuttering in relation to one speech sound than in relation to another. No directly pertinent previous studies have been reported. Bryngelson, in an unpublished report[1] concerning the articulatory difficulties of thirteen stutterers, gives it as his finding

*This is a part of the University of Iowa program of research on stuttering under the direction of Professor Lee Edward Travis.

[1] B. Bryngelson, *A Study of the Articulatory Difficulties of Thirteen Stutterers* (University of Iowa Thesis, 1926).

that stuttering occurs in relation to all types of sounds; he did not attempt a quantitative elaboration or refinement of this finding. Opinions concerning the matter under investigation, apparently offered without reference to research data, have been published by many writers.[2]

The point of the present investigation may be seen in the probability that if stuttering were due entirely to physical factors—were in no sense due to psychological factors—stuttering would occur with approximately the same relative frequency in relation to all sounds, or if significant differences were found they would be consistent in terms of the relative phonetic or physical complexity of each sound in question. The degree to which data accruing from this investigation cannot be accounted for reasonably on phonetic or physiological grounds should indicate within due limits the degree to which the occurrence—or rather, the occurrences—of stuttering are to be accounted for on psychologial grounds.

Procedure and Subjects

We investigated stuttering in relation to initial sounds of words during oral reading only. Because of the nature of available techniques, it was necessary to employ oral reading in order to [illegible] for a considerable number of stutterers, an a[illegible] of the sounds spoken and of the sounds in relation [illegible] ing occurred.[3]

It was necessary to have reading material which would satisfy several requirements. First, it was desirable to include as many speech sounds as possible at the beginning of words. Second, it was desirable to include each speech sound a sufficient number of times that data obtained from the test could be handled according to standard statistical techniques. Third, it was desirable to make the material simple in vocabulary and syntax, in order that unfamiliar words and difficult constructions might not elicit an unusual amount

[2] C. S. Bluemel, *Stammering and Cognate Defects of Speech*, (1913); James Hunt, *Stammering and Stuttering*, (London, 1861); John R. Pelsma, *Essentials of Speech*, (1934); Samuel D. L. Potter, *Speech and Its Defects*, (Philadelphia, 1882); John Wyllie, *The Disorders of Speech*, (Edinburgh, 1894).

[3] Spasm-counting as a technique for measuring stuttering is discussed in some detail in M. Steer and W. Johnson, "An Objective Study of Certain Psychological Factors Associated with Severity of Stuttering," *J. Abn. and Soc. Psychol.*, in press.

of stuttering or other difficulty at any point in the test, and also to make it possible to use the test with stutterers of a wide range of age and schooling. Fourth, it was desirable to keep the material as free as possible from emotional coloring, in order that this influence might not elicit an undue amount of stuttering. Fifth, it was desirable to have the stutterer read connected material, in preference to groups of unrelated sentences or words, since reading connected material was believed to be a much more familiar situation and a closer approximation to the stutterer's actual speech situations.

The easiest way to find material which would meet all these requirements seemed to be to write it. Accordingly, five reading passages, each containing one thousand words, were prepared.[4]

This length of passage was chosen because it permits of simple and rapid calculation of percentage of stuttering, because previous experience in the Iowa Clinic had shown it to be a suitable length for oral reading tests for stutterers, and because approximately this length would be needed in order to satisfy the first and second requirements above. Five tests were prepared in order to have sufficient variety in the material to prevent the stutterer's becoming over-weary of reading it, and also to provide for the occurrence of [illegible] a sufficient number of times, since all initial word sounds [illegible] be incorporated into a one-thousand-word passage [illegible] satisfied all of the above-mentioned requirements. As it was it was found impossible to get one sound, [u], into the test a sufficient number of times, for only two English words which are at all familiar, *ooze* and *oolong*, contain this sound in the initial position.[5]

These tests were given, one each week, as a part of the testing routine carried on at the Iowa Speech Clinic during the year 1934-35. In addition, each out-patient case was given a test as part of the clinical examination. The greater part of the data contained in this study was obtained at the weekly testing periods. However, in some cases it was found necessary to give the tests oftener than once a week. In other cases, on account of irregularities produced by vacations in the academic year, sickness of the stutterers, or other such causes, it was not possible to give the tests at regular weekly intervals. The effect of the interval between tests on the reliability of the data will be discussed later.

[4] As the result of a printer's error, Test I contained only 996 words.

[5] Copies of the reading passages are to be found in the appendix of the copy of this report on file in the University of Iowa Library.

Each stutterer read to the experimenter.[6] No other person was present in the room, and the door of the room was closed, in order that the stutterer might be as free as possible from any extraneous disturbing factors. The situation was thus highly constant from one stutterer to another, so far as it was within the power of the experimenter to control the situation. The experimenter used a mimeographed copy of the selection which the stutterer was reading. He indicated on this copy all stuttering spasms,[7] word omissions, substitutions, insertions, reversals, mispronunciations, or variant pronunciations. The mimeographed copy was on the experimenter's desk in full view of the subject, if he cared to look at it. Each stutterer knew that all his spasms were being recorded, and yet this knowledge had no noticeable disquieting effect on any of the stutterers. In fact, very few of the stutterers appeared to be paying any attention to the experimenter's pencil; two or three of them called attention to spasms they thought the experimenter might not have detected.

The instructions given the subjects were as follows: "Please read this passage at your normal rate. Don't try to avoid stuttering."

After the test was finished, the record of the stutterer's performance was in permanent form, and it was analyzed to determine how often stuttering had occurred in relation to each sound. From these figures the data to be presented were obtained. Spasms occurring within or at the end of words were indicated by the experimenter during the test, but they were not studied in the analysis.[8]

[6] Mr. Spencer F. Brown was the experimenter in all cases save Case 5, for which Mr. Mack D. Steer was experimenter.

[7] A stuttering spasm was taken to be any interruption of the normal rhythm of the reading. It might take the form of a complete block, undue prolongation of a sound, a repetition of the initial sound of a word or syllable, saying "uh-uh-uh," repetition of the previous word or words, or a complete cessation of all attempts to speak for a moment. It was necessary to interpret these various interruptions of rhythm carefully for each case, in the light of what was known about the type of stuttering characteristic of each stutterer. For example, saying "uh-uh-uh" before beginning a word was a definite indication of a spasm in some cases, while other stutterers never hesitated in this way before words in relation to which they had spasms. In these latter cases the "uh-uh-uh" was either a mannerism or an indication that the stutterer had momentarily lost his place, while in the former cases it was marked as a spasm in relation to the word before which the "uh-uh-uh" came.

[8] Seven and eighty-one hundredths per cent of all spasms marked for Cases 1 to 32 occurred at points other than at the beginning of a word.

This study involved seventy stutterers, all of whom were connected with the Speech Clinic of the State University of Iowa at some time during the period from October, 1934, to April, 1935. It was possible to obtain adequate data on thirty-two of these stutterers. Of these thirty-two, tweny-six were male and six were female. They ranged in age from eighteen to thirty years, the average being twenty-two years.[9]

Results

Reliability of the data.

As has been stated, all data in this study, save those on Case 5, a very mild case, were obtained from reading tests given by one experimenter. It was important, therefore, to determine how reliable the experimenter was in his recording of the stutterers' spasms. Great difficulty was encountered in this attempt to secure a perfectly objective measure of the experimenter's reliability.

It was decided to determine the reliability from a phonograph record of stuttering speech. Two persons made such records—one a mild stutterer and the other a normal speaker who "faked" spasms —and a total of six records was made. It was found possible to use only one of these records. Both the stutterer and the normal speaker read material taken from the reading tests used in the present study. Both had previously gone over the selections and had marked words in relation to which they were to fake spasms. But both the stutterer and the normal speaker had numerous spasms in relation to words other than those marked.[10] As a result, only one of the records was a sufficiently faithful reproduction of the previously marked copy to be used to check reliability.

It should be pointed out that it is much more difficult to recognize

[9] Ten readings, two of each test, was the number set as the standard of adequate data. This number was chosen because by having each case read each of the five tests twice it was possible to divide the data into halves, each half containing each test read once, for the purpose of computing consistency coefficients. Further, it was necessary to have each test read twice, in order to have some sounds occur often enough for statistical comparison. The other thirty-eight stutterers were not in attendance at the clinic a sufficiently long time to permit of the accumulation of adequate data from these reading tests. Data from these cases are presented with appropriate qualifications as to interpretation in the copy of this report on file in the University of Iowa Library.

[10] The writers recognize the importance of this result, and the further research clearly indicated is now being carried out.

spasms from a phonograph record than in the face-to-face contact of the testing situation. Obviously, one must rely on auditory cues entirely in the former case. Further, the records were made on aluminum discs, which produce a great deal of surface noise, making it difficult to detect slight spasms. However, the discs were the only ones available at the time, and the method seemed to be the best one, despite its limitations.

Accordingly, the record was played six times, with intervals of a day or two between. The experimenter marked the spasms, and his six spasm counts were correlated with the count known to be correct. The coefficients of correlation are, in order, .99, .97, .99, .99, .99, .99. In view of the fact that these coefficients of reliability are all high and are within a range of .02, it seems justifiable to assume a satisfactory degree of reliability for the data as far as the experimenter's recording is concerned.

There are additional reasons for assuming the data to have been reliably recorded. No data obtained during the first three weeks of testing are included in the figures presented. During these first three weeks the experimenter was acquiring experince in detecting and recording spasms, and the whole method of handling the situation, of recording spasms and reading errors, and of analyzing the records, was being standardized. A total of sixty-three readings was heard in these first three weeks.

It was recognized, however, that despite the fact that the experimenter's recording of the spasms was highly accurate, the reading test data could not be equally reliable for all cases studied. The unreliability lay not in the test, for by means of it the stutterer's performance could be quite accurately recorded and studied, but in the shifting of the difficulties of some stutterers from one group of sounds to another. In some cases this shifting was rather rapid and pronounced, while in other cases there was almost no shifting at all—the same sounds always received nearly the same relative amounts of stuttering. In order to get a measure of the consistency of the rank of difficulty of each stutterer, the ranks of difficulty from the two halves of the test were correlated. Each half contained each reading selection once. From this inter-correlation the consistency or reliability of the rank of difficulty for the whole test was computed by the Spearman-Brown formula. This coefficient, which is given for each case in Table II, together with other data for it, we have called the consistency coefficient. It is a measure of the reliability of the rank of difficulty of the various speech sounds for each case, and should

be thought of as a statement of the consistency of the performance of each stutterer on the test as regards the sounds in relation to which he experienced spasms.

In order to determine the effect of the interval between tests upon the reliability of the data, the following experiment was made. Six of the thirty-two cases were asked to read the five reading selections consecutively at one sitting. Data obtained in this way were correlated with the rest of the data obtained for each of the six cases.

TABLE I

Case No.	Correlation between special and regular readings	Reliability of regular readings
13	.98	.96
15	.58	.39
17	.78	.83
22	.86	.93
24	.90	.85
31	.95	.96

The correlations were in all but one of the six cases very close to the reliability coefficient for each case, indicating that the reliability of the test is affected very slightly, if at all, by the interval between readings. Even in Case 15, the difference is only .19, and with coefficients of the magnitude of those in Case 15, this difference is not great.

Stuttering in relation to various sounds.

Each stutterer read each of the five selections twice, making a total of about 9,992 words for each stutterer, and a grand total of 311,903 words for the group of thirty-two stutterers.[11] A total of 30,131 stuttering spasms were observed. Computations with reference to each subject were made to ascertain the per cent of stuttering that occurred in relation to each speech sound, the average per cent of stuttering on the ten readings, and the consistency coefficient of the whole test.

In Table II are presented for each subject the range of per cent of stuttering as recorded for the various sounds, the mean and the median per cent of stuttering, and the consistency of the whole test.

The difference between the two sounds at the extremes of each case's range was computed, together with the P.E. of the difference. For twenty-eight of the thirty-two stutterers this difference was statistically significant in being four or more times larger than its P.E.

[11] All records from these tests and all other data referred to in this report are on file in the Speech Clinic at the State University of Iowa.

These data reveal two facts of chief importance. First, all of the stutterers experienced definitely more, and 87.5 per cent had statistically significantly more, stuttering in relation to some sounds than other sounds. Second, the higher consistency coefficients tend to be associated with the higher percentages of stuttering, the correlation between the two being .50. This means that the more severe stutterers appear more likely to be consistent in the relative amounts of difficulty experienced in relation to the various speech sounds from reading to reading.

Relationship between ranks of difficulty for different stutterers.

In order to study the degree of relationship between the ranks of difficulty for different stutterers, correlations were made between the ranks of difficulty of thirty-eight chance pairs of cases.

TABLE II

RANGE OF PER CENT OF STUTTERING ON THE VARIOUS SOUNDS, MEAN AND MEDIAN PER CENTS OF STUTTERING, AND CONSISTENCY OF THE WHOLE TEST FOR EACH STUTTERER

Case No.	Range	Mean	Median	Consistency
1	1.6–79.4	31.6	35.2	.98
2	0.0–18.3	2.9	1.5	.85
3	0.4–13.1	4.9	6.05	.50
4	0.0– 8.4	2.8	1.75	.54
5	0.0– 1.8	0.2	0.0	.43
6	0.0– 1.2	0.2	0.0	–.02
7	0.0–57.7	20.9	16.8	.95
8	0.0– 1.6	0.2	0.0	–.07
9	0.0–16.2	2.1	1.55	.86
10	0.0– 4.6	1.0	.8	.31
11	2.0–67.2	20.5	15.95	.96
12	0.0–14.5	2.1	1.6	.87
13	0.0–66.2	18.9	14.0	.96
14	0.2–98.1	22.2	14.7	1.00
15	6.0–47.2	21.3	21.3	.39
16	0.0– 4.1	1.2	.9	.61
17	0.0–20.2	6.0	4.0	.83
18	0.0–28.6	7.9	7.15	.91
19	0.0–63.2	21.3	19.8	.93
20	0.0– 7.6	2.0	1.5	.81
21	0.0– 6.4	0.8	.25	.63
22	0.0–13.8	2.2	1.05	.93
23	0.5–74.7	22.1	16.7	.92
24	0.0–41.0	14.1	11.25	.85
25	0.0–19.9	4.9	3.35	.86
26	0.0–11.4	2.2	.95	.88
27	0.0–38.4	12.0	8.5	.80
28	0.0– 3.6	0.4	.3	–.32
29	1.3–16.2	4.8	4.8	.49
30	0.8–48.6	16.3	13.4	.72
31	0.0–53.4	11.9	3.4	.96
32	0.0–18.3	6.3	6.2	.39
Median for Group	0.0–18.3	4.85	3.7	.84

The great range of these thirty-eight correlations—from –.39 to .84—indicates the widely differing tendencies of stutterers as regards the sounds associated with difficulty. This is more precisely indicated by the median of these correlations, which is .50.

Differing ranks of difficulty for different stutterers are graphically represented in Fig. 1, which shows the frequency of stuttering in relation to all sounds for five cases, together with the median frequency for all thirty-two stutterers. Fig. 1 illustrates, therefore, the tendency of one stutterer to differ from another stutterer, as well as from the group tendency, with respect to frequency of stuttering in relation to various sounds.

General rank of difficulty of sounds.

It is possible to arrange the sounds in a rank of difficulty according to the median per cent of difficulty experienced by all the stutterers in relation to each sound. These data are presented in Table III, together with the probable error of each median. (See also Fig. 1.) The median seems to be the best measure to use for this purpose. The mean is influenced by the difficulties of the more

TABLE III

RANK OF DIFFICULTY OF SOUNDS ACCORDING TO MEDIAN PER CENT OF STUTTERING BASED ON 32 CASES

Sound	Median	Probable Error of the Median	Sound	Median	Probable Error of the Median
[z]	12.5	.67	[ɜ]	3.55	.20
[l]	10.45	.45	[t]	2.75	.30
[j]	9.25	.32	[f]	2.7	.40
[g]	8.55	.55	[ɛ]	1.9	.19
[d]	8.35	.58	[ð]	1.85	.13
[dʒ]	7.95	.57	[ɒɪ]	1.6	.18
[m]	7.6	.38	[i]	1.6	.16
[r]	7.35	.43	[oʊ]	1.6	.13
[θ]	7.05	.50	[ʌ]	1.6	.12
[k]	6.9	.51	[aɪ]	1.6	.12
[tʃ]	6.85	.63	[ɒ]	1.5	.09
[v]	5.9	.55	[ɔ]	1.35	.11
[n]	5.9	.34	[eɪ]	1.3	.12
[p]	5.35	.40	[ɪ]	1.15	.35
[s]	5.35	.37	[ɑ]	1.1	.07
[b]	4.55	.38	[h]	.9	.07
[ʍ]	4.2	.27	[æ]	.6	.07
[ʃ]	4.15	.42	[ə]	.1	.05
[w]	3.6	.24	[aʊ]	0.0	.07

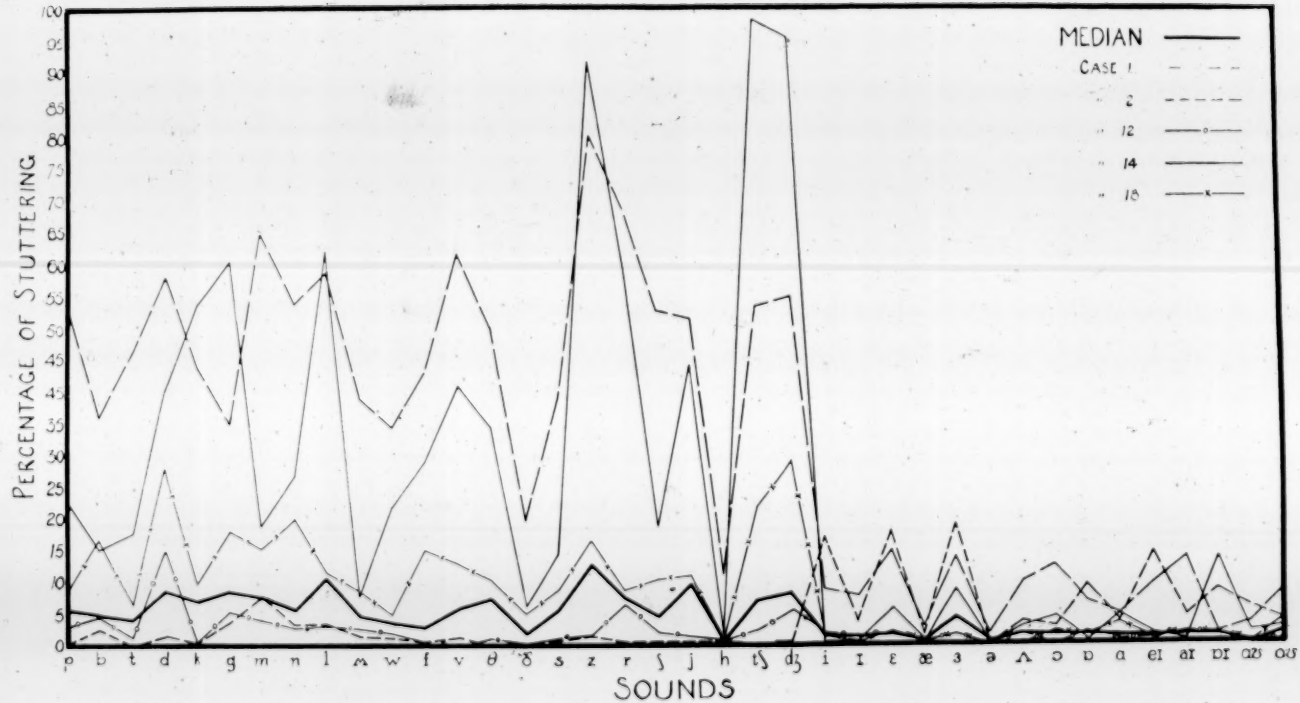

FIG. 1. Percentage of stuttering in relation to all sounds for five cases together with median percentage of stuttering in relation to all sounds for 32 cases.

severe stutterers, and their idiosyncrasies would weight to a relatively greater degree a rank of means, than a rank of medians.

In Table IV other measures of difficulty associated with the sounds are given. The mean per cent of difficulty and the range

TABLE IV

OTHER MEASURES OF DIFFICULTY ASSOCIATED WITH SOUNDS FOR 32 STUTTERERS

Sound	Mean % of stuttering	Range of difficulty	Per cent of cases stuttering on sound
[p]	13.0	0–52.9	90.6
[b]	12.3	0–42.8	93.8
[t]	9.1	0–46.3	87.5
[d]	21.7	0–60.7	96.9
[k]	16.3	0–63.2	96.9
[g]	19.8	0–60.5	96.9
[m]	13.6	0–64.1	96.9
[n]	12.0	0–53.5	84.4
[l]	15.6	0–61.7	90.6
[ʍ]	8.7	0–38.2	90.6
[w]	7.6	0–34.0	87.5
[f]	11.6	0–59.5	93.8
[v]	17.4	0–66.1	87.5
[θ]	15.8	0–56.1	87.5
[ð]	3.7	0–19.3	78.1
[s]	12.4	0–47.4	90.6
[z]	20.9	0–79.4	78.1
[r]	14.6	0–68.1	96.8
[ʃ]	12.1	0–52.7	90.6
[j]	11.3	0–51.2	90.6
[h]	2.4	0–12.8	78.1
[tʃ]	19.1	0–98.1	90.6
[dʒ]	18.9	0–95.4	93.8
[i]	4.7	0–23.3	78.1
[ɪ]	5.0	0–75.1	81.3
[ɛ]	6.0	0–31.0	81.3
[æ]	1.3	0–14.0	68.8
[ɜ]	6.7	0–30.5	71.9
[ə]	.8	0– 7.4	50.0
[ʌ]	3.7	0–16.9	78.1
[ɔ]	3.2	0–16.4	68.8
[ɒ]	2.7	0–13.3	68.8
[ɑ]	1.8	0–11.4	78.1
[eɪ]	3.5	0–17.4	81.3
[aɪ]	3.5	0–16.2	68.8
[ɔɪ]	4.8	0–25.8	65.8
[ɑʊ]	1.6	0– 9.6	46.9
[oʊ]	3.8	0–17.5	68.8

TABLE IV (*cont.*)

Sound	% for whom sound was most difficult	% for whom sound was next most difficult	% for whom sound was 3rd most difficult
[p]			3.1
[b]		3.1	
[t]		3.1	3.1
[d]	12.5	9.4	12.5
[k]	3.1	6.3	9.4
[g]	6.3	12.5	3.1
[m]		3.1	3.1
[n]			3.1
[l]	3.1	3.1	9.4
[ʍ]	3.1		
[w]			
[f]			
[v]		6.3	3.1
[θ]	6.3	6.3	3.1
[ð]			
[s]	3.1		3.1
[z]	21.9	9.4	3.1
[r]	6.3	6.3	6.3
[ʃ]			3.1
[j]	6.3		
[h]			
[tʃ]	12.5	6.3	3.1
[dʒ]	9.4	9.4	12.5
[i]	3.1		3.1
[ɪ]			
[ɛ]		3.1	
[æ]			
[ɜ]	3.1	3.1	3.1
[ə]			
[ʌ]			
[ɔ]			
[ɒ]			
[ɑ]			
[eɪ]			
[aɪ]		3.1	3.1
[ɔɪ]	3.1	6.3	
[aʊ]			
[oʊ]			

of difficulty in relation to each sound are listed, with the understanding that above-mentioned qualifications as to the appropriateness of a rank of means are to be considered. The per cent of cases that stuttered in relation to each sound is given. Also the per cent of stutterers for whom each sound was most difficult is

given, together with the per cent for whom each sound was next most difficult and third most difficult.

Computation of differences between pairs of medians in Table III, together with P.E.'s of the differences, shows the following to be true, if it be assumed that a difference must be four or more times its P.E. in order to be statistically significant:

[z] is significantly more difficult than [j] and all below [j]
[l] is significantly more difficult than [m] and all below [m]
[j] is significantly more difficult than [v] and all below [v]
[g] is significantly more difficult than [p] and all below [p]
[d] is significantly more difficult than [p] and all below [p]
[dʒ] is significantly more difficult than [b] and all below [b]
[m] is significantly more difficult than [b] and all below [b]
[r] is significantly more difficult than [b] and all below [b]
[θ] is significantly more difficult than [ʍ] and all below [ʍ]
[k] is significantly more difficult than [ʍ] and all below [ʍ]
[tʃ] is significantly more difficult than [w] and all below [w]
[v] is significantly more difficult than [ɜ] and all below [ɜ]
[n] is significantly more difficult than [w] and all below [w]
[p] is significantly more difficult than [ɜ] and all below [ɜ]
[s] is significantly more difficult than [ɜ] and all below [ɜ]
[h] is significantly more difficult than [ɛ] and all below [ɛ]
[ʍ] is significantly more difficult than [ɛ] and all below [ɛ]
[ʃ] is significantly more difficult than [ɛ] and all below [ɛ]
[w] is significantly more difficult than [ɛ] and all below [ɛ]
[ɜ] is significantly more difficult than [ɛ] and all below [ɛ]
*[t] is significantly more difficult than [ɔ] and all below [ɔ]
[f] is significantly more difficult than [h] and all below [h]
[ɛ] is significantly more difficult than [h] and all below [h]
[ð] is significantly more difficult than [ɑ] and all below [ɑ]
[ɒɪ] is significantly more difficult than [æ] and all below [æ]
[i] is significantly more difficult than [h] and all below [h]
[oʊ] is significantly more difficult than [h] and all below [h]
[ʌ] is significantly more difficult than [h] and all below [h]
[aɪ] is significantly more difficult than [h] and all below [h]
[ɒ] is significantly more difficult than [h] and all below [h]
[ɔ] is significantly more difficult than [æ] and all below [æ]
[eɪ] is significantly more difficult than [æ] and all below [æ]
[ɪ] is significantly more difficult than none and all below none
[ɑ] is significantly more difficult than [æ] and all below [æ]
[h] is significantly more difficult than [ə] and all below [ə]
[æ] is significantly more difficult than [ə] and all below [ə]
[ɔ] is not significantly more difficult than [ɑʊ]

The data in this section reveal that in general more stuttering occurs in relation to consonants than vowels, but that even this general rule is not consistent in detail for all stutterers. The data

*[t] is more difficult than [ɔ] and all sounds below [ɔ] except [ɪ].

show also that stutterers differ to a marked degree in the manner in which their stuttering is distributed among the various sounds. Therefore, it is necessary to conclude that in the main the differences in amount of stuttering from one sound to another are not impressively consistent phonetically.

Summary

An investigation was made to ascertain the frequency of stuttering in relation to various speech sounds. The study was limited for technical reasons to initial sounds and to oral reading in one constant situation. A record was made of the words spoken and of the sounds in relation to which stuttering occurred. Seventy stutterers were used as subjects. Of these, thirty-two, for whom the most adequate data were obtained, are involved in the present report. These thirty-two stutterers read a total of about 9,992 words each, or 311,903 words in all, and experienced 30,131 observable spasms. A summary of the findings follow.

1. The experimenter was able to detect stuttering spasms with an adequate degree of reliability. The reliability of the data is affected only slightly, if at all, by the length of interval between readings—within limits pertinent to this study.

2. The consistency coefficients of performances on the oral reading test as a whole for individual stutterers ranged from −.32 to 1.00, the median being .84, with the middle 50 per cent falling between .50 and .96. These coefficients are to be interpreted as representing the consistency of the ranks of difficulty of the various speech sounds for the stutterers.

3. In general, more stuttering is associated with consonants than with vowels, but individual stutterers present exceptions in varying degrees to this general rule.

4. It is possible to arrange the various speech sounds in a rank of difficulty based on the median per cent of difficulty in relation to each sound in the sample of thirty-two cases. Since this rank cannot be accounted for by chance, it appears that there is a general factor operating to influence the comparative difficulties of stutterers as a group. This general factor does not appear to be a strong one. It is impossible on the basis of the present study to isolate any one factor—phonetic, physiological, or psychological—which can account for the rank of difficulty as found. It seems probable that this general factor is really a number of factors which combine to influence the stutterer's difficulties in relation to various sounds.

5. For almost all stutterers, considered individually, some sounds

are associated with significantly more stuttering than other sounds. This points to the existence of an individual factor in each case which influences the difficulties each stutterer experiences in relation to various sounds. This individual factor is much more powerful in almost every case than the general factor. It cannot be said that any specific sound is associated with more stuttering for every stutterer or even for most stutterers.

6. Considering all the stutterers, the amount of stuttering (in terms of the number of times stuttering occurred out of the total number of times a given sound was attempted) in relation to the various sounds ranged from 0 per cent to 98.1 per cent. The smallest range for an individual case was from 0 per cent in relation to the easiest sound or sounds to 1.2 per cent in relation to the most difficult sound or sounds. The greatest range was from 0.2 per cent to 98.1 per cent. The median range was 18.3 per cent units.

7. The more severe stutterers appear more likely to be consistent in the relative amount of difficulty experienced in relation to the various speech sounds from reading to reading.

8. About 92 per cent of the stuttering spasms observed in this study occurred in relation to the initial sounds of words.

Discussions

In the introduction of this report we stated the probability that if stuttering were due entirely to physical factors—were in no sense due to psychological factors—stuttering would occur with approximately the same relative frequency in relation to all sounds, or if significant differences were found, they would be consistent in terms of the relative phonetic or physical complexity of each sound in question.

We have found in the main that stuttering occurs with different relative frequencies in relation to various sounds, and that these different frequencies are not impressively consistent phonetically. We cannot maintain that stuttering is a *purely* psychological process, or that as a process—whether physical or psychological in nature—it is due *entirely* to psychological factors. The following conclusions, however, do seem to be indicated.

In order to account for the statistically significant but phonetically unsystematic differences in frequency of stuttering from one sound to another in any individual case, it appears necessary to assume the operation of *some* psychological factor or factors, since to our knowledge it is quite impossible to interpret our spasm distribution on the basis of any physical variable or combination of

such variables. It appears necessary to assume further that this psychological factor, whatever its nature might be, operates either before or during the stutterer's attempt to produce the difficult sound—or the word beginning with the difficult sound. Moreover, we must assume that the psychological factor is sufficiently potent or effective to precipitate the disturbance designated as a stuttering spasm, including such psychological and physiological phenomena as may be characteristic of that spasm. Furthermore, it seems quite impossible to believe that this psychological factor operates chiefly on a highly conscious and voluntary level—although it is conceivable that with respect to some stuttering occurrences it may do so at least partially. Rather, the relative consistency with which certain stutterers stutter in relation to some sounds to a greater extent than in relation to other sounds, would seem to be interpreted more reasonably by reference to some essentially involuntary psychological reaction to a cue or cues, the nature and the very existence of which are recognized by the stutterer only vaguely if at all. The more precise nature of the psychological factor or factors referred to here is not indicated by the findings included in this report.

There is nothing in these findings to warrant the conclusion that stuttering has no physical aspects. On the contrary, it is to be recalled, that a formidable number of other studies have served to emphasize the importance of the physiological and neurological aspects of the disorder.[12]

The findings of the present study are such that they justify—if, indeed, they do not necessitate—the assumption of various psychological factors operating in each individual stutterer to produce the individual differences which were found. Thorough consideration of the present findings makes reasonable the assertion that an adequate interpretation of stuttering must depend upon identification and analysis of these psychological factors. The locus of the spasm in the total speech sequence must be accounted for; it is our opinion that this is a crucial problem to be solved before an adequate interpretation of stuttering can be formulated. The essential question raised by the present study is this: if some stuttering spasms are to be accounted for in terms of psychological factors as here indicated, by what criteria is it to be determined that other spasms are not to be accounted for in this way?

[12] See especially L. E. Travis, *Speech Pathology* (1931); C. S. Bluemel, *Stammering and Allied Disorders* (1935); L. E. Travis and W. Johnson, "Stuttering and the Concept of Handedness," *Psychol. Rev.*, XLI (1934), 534-562.

MENTAL ADJUSTMENTS FOR THE RELEASE OF CREATIVE POWER IN SPEECH SITUATIONS

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CREATIVE power in speech is not verbal nor linguistic alacrity, originality, or ornateness; neither is it high-power salesmanship. It does not, as described by *Schwarz*:[1]

> spend itself on inventing big words for small thoughts; uncommon, roundabout, humoristically ambiguous or obscure expressions for common, every day, simple, plain, trivial, facts. Verbal originality tries to hide ugly platitudes under stylish, adorned, picturesque linguistic garbs . . . whereas philosophical, soul-uplifting, socially useful truth is too sublime in itself to stand in need of showing itself in an adorned, picturesque, linguistic garb. . . . It is with ideas or thoughts as with men: ordinary, common-place, empty-minded, philistine individuals often walk around in fashionable, brilliant, eye-catching, exceptional garments; likewise, common-place, meaningless ideas often circulate in high-sounding, brilliant, fashionable, scientific linguistic garments.

Again, creative power in speech situations is not proficiency in contentiousness, argumentativeness, nor verbal assertiveness. *Elliott* makes this emphatic:[2]

> Just as soon as the social radicals or the social conservatives cease trying either to subdue or convert those who disagree with them and ask that they may "reason together" will there be some hope in our complex social and economic life. . . . There is a place for conversion in the democratic process, but the conversion will not be one person converting another by argument, or attack, or propaganda. It will be conversion brought about by thoughtful discussion on the plane of respect, and it will mean, probably, some conversion on both sides. . . . Conflict is of service when it brings out differences and it is a first step toward reconciliation; but when it results in defense reactions and is associated with aspersions as to the sincerity and Christianity of the opposing points of view, it hinders rather than helps.

In positive terms, creative power in speech situations is a sort of statesmanship on the part of the speaker, which advances the welfare of the group. In the social ethics of *Cabot*,[3] this would mean that

[1] Osias L. Schwarz, *General Types of Superior Men* (Richard G. Badger, Boston, 1916), 157-158.

[2] H. S. Elliott, *The Process of Group Thinking* (Association Press, 1928), 160-161.

[3] R. C. Cabot, *The Meaning of Right and Wrong* (Macmillan, 1933), Chap. V.

the speaking should facilitate the growth of the group. Growth according to this viewpoint is the all-inclusive and authoritative need. *Follett* says the release of creative power in a situation results in agreement through[4]

> invention, not by reconciling our ideas, but by finding the new idea, which is always something different from the addition of previous ideas . . . the process brings a release to both sides of the controversy and is at the same time an integrating process.

In profitable discussion, each speaker discovers gradually which part of his idea is essential to him and which can be eliminated without serious loss. When men come together and pool all the facts on which their differences rest, agreement is almost inevitable. This, according to *Cabot*,[5] in turn brings better acquaintance between the parties and thereby brings in a new set of facts; namely,

> the qualities of your group, their strong and weak points, their habits of mind; their field of experience, what they take for granted, where you diverge on fundamentals, where you can hope to agree. If things go well, you can find out also more about yourself. You discover which of your ideas are peculiar, which are trite, which are illogical, which are convincing, which fall on deaf ears. You also see more deeply into the ramifications of your own ideas.

Whenever in controversy men come together, the opposing ideas may be harmonized, provided there is adequate elaboration and clarification and it is made plain that the acceptance of one or the other will bring with it some further good upon which the two disputants can agree.[6] The agreement gradually may come around the points of common ground, permitting actions to be formulated and social growth to ensue.

The process of growth either of the individual or the social group depends upon the willingness to face facts, to avoid self-deceit, to learn.[7] Almost every great disaster that man has brought upon himself has been the result of refusal to face the facts, of unwillingness to live in a world of his own imagination, of refusal to learn. The speaker of creative power is, therefore, one who, regardless of the rhetorical devices which it may be necessary to employ, succeeds in making us face facts and reality, induces us to fulfill our agreements and to improve them, and opens our minds to a real consider-

[4] M. P. Follett, *Creative Experience* (Longman's Green, 1924), 117-119.
[5] *Ibid*, 121.
[6] See Columbia Associates of Philosophy, *An Introduction to Reflective Thinking* (Houghton Mifflin, 1923), 218.
[7] See R. C. Cabot, *Op. Cit.*, Chap. III-VI.

ation of alternatives presented. This he does in spite of our present self-sufficiency, inertia, and prejudices.

The explanation above has been an attempt to indicate what is meant by creative power in speech situations, some of its manifestations, and the direction in which it operates. The purpose now is to suggest what appears to be a few of the necessary conditions in the personality of the speaker which may underlie creative speech behavior.

Indeed, it is a problem of personality. For speech is a personality trait. To improve speech in effectiveness, to refine it in any manner, if that change is a genuine one, involves a further growth and differentiation, a greater refinement of personality. Any significant change in one's speech is a matter of the total person, a modification in the habits of thinking and feeling and attitudes toward social, and hence, in the main, speech, situations.

The very essence of creative power is a peculiar manner of thinking and feeling and imagination which the person employs. Although artists, musicians, and writers all apparently differ qualitatively in this power, probably the person manifesting creative power in speech situations is the most unique, and, in certain respects is functioning at a higher level than any of these. With the musician, with the poet, with the painter, creative power involves as a chief component the release of the imagination without regard to the immediate social environment; with the creative speaker, while imagination, a statesmanship imagination in quality, is very much required, it must be expressed or released only in conformity with the nature of the social situation.

In other words, the essence of artistry in a speech situation is adaptation and a high selectivity in both speech matter and manner to fit the particular attitudes, value-directions, and temperaments of the audience in relation to the speaker and his purpose. With creators in other fields, the composition process may proceed independent of all other factors except the artist and his medium of expression; with the creative speaker, the act must culminate in a delicate and refined adjustment in a more or less high tension social situation involving the interaction of the speaker, subject, and audience in the total situation. The writer, for instance, has relatively ample time to edit and refine his productions; the speaker frequently must achieve an equivalent refinement and selectivity instantly. This editing process is as important for the speaker as for the writer or other artist. The creative speaker, if not the artist speaker, therefore, as a personality, possesses

habits of thinking and feeling, imagination, tact and speech manners and skills to get his effect on the first trial; he is able to make a special adaptation to each situation immediately.

Of importance for creativeness in the interacting and adjustment process of speaker, subject, and audience, is the function of speech. Biologically, speech is a tool of adjustment for social situations. The speaker is enabled to make a satisfactory adjustment provided, among other things, he has speech controls and techniques sufficiently refined and versatile to enable him to dominate the environment so as to cause it to yield his reasonable needs. If speech is inept and awkward, he may be compelled to an adjustment more through yielding and submission, with all the consequent failure involved.[8] Aside from the end to which the speech is used, speech proficiency as such is a prerequisite for creative power in speech situations.

Adjustment under social progress proceeds by means of what Follett terms progressive integration.[9] Stimulus and response is a progressive affair. For example, the speaker's response changes the environment, which in turn presents a different setting, calling forth, perhaps, a different response. When the speaker or stimulator, as explained by *Judson* and *Rodden*,[10] can synchronize the attention fluctuations of the audience with high attention spots in his speech to them by increasing the common bond which the speaker has with the audience, by stimulating in a unified way the members of the audience through all the possible sense organs available to speech stimuli, and bringing all the audience to a unified response, then that audience must tend to think and act as the speaker thinks and acts. If the speaker is working creatively, the upshot of such a confronting of interests[11] is a growth of better co-operation through a better understanding of each other, a more united group, a calling forth and release of new powers.

Hutchinson[12] presents three stages through which a creative act develops:

> The first in time is preparation, the stage during which the problem is investi-

[8] See Elwood Murray, *The Speech Personality* (lithographed manual, University of Denver Bookstore, 1934), Chap. II; also Grace A. DeLaguna, *Speech, Its Function and Development* (Yale University Press, 1927), Chap. II.

[9] *Ibid.*, 119.

[10] L. S. Judson and D. E. Rodden, "The Fundamentals of the Audience-Speaker Relationship," QUARTERLY JOURNAL OF SPEECH (XX, 3, June, 1934), 351-363.

[11] See Follett, *Op. Cit.*, 301-303.

[12] E. D. Hutchinson, "Materials for the Study of Creative Thinking," *Psychological Bulletin* (1931), 402.

gated in all directions; the second is the stage of incubation, but in which the person is not consciously thinking about the problem; the third is the period of inspiration, in which some happy accident, or unusual combination of ideas, formulates the direction and point of origin for more rewarding work. The flood of ideas, the emotionality, the key idea or thesis . . . all contribute a certain exhilaration to the moment of inspiration. And then the period of verification or elaboration, in which the outline of the proposed work already indicated in the moment of inspiration or illumination is laboriously completed and criticised.

All these stages of development should, of course, occur in the speaker previous to the situation in which he speaks. These stages must have been completed if the speaker is to lead the group. Most significant for speech are the stages of preparation and incubation. An original idea which seems to have arisen instantaneously in the give and take of the speech situation, may in reality have lain prepared by many previous observations in our sub-consciousness. As stated by Schwarz,[13]

> Out of the great mass of vagaries and nonsense, a very slight but very precious quantity of deep, fertile truth can be extracted; but it takes a specialist in clear thinking and in penetrating, comprehensive, critical sense to undertake the delicate and difficult task of extracting it.

If the speaker is to lead the group, the same conclusions may be reached wherein the situation is one of co-operative discussion. The truth arrived at here may be an especially valid one, since the conclusions have been tested out co-operatively and are the result of a consensus.

Many of the best thoughts (probably most of them), according to *Wallas*,[14] do not come as a flash fully into being, but find their beginnings in dim feelings, faint intuitions that need to be encouraged and coaxed before they can be surely felt and defined:

> The evidence seems to show that both the unsuccessful trains of association, which might have led to the "flash" of success, and the final successful train are either unconscious, or take place (with "risings" and "fallings" of the consciousness as success seems to approach and retire) in that periphery or "fringe" of consciousness which surrounds our "focal" consciousness as the sun's "corona" surrounds the disk of full luminosity. (See Wm. James, Chap. IX of his *Principles*).

In a related vein *Jastrow* says that effective thinking is to be thought of as selection typically, as inspiration rarely, if at all. It is, however, true[15]

[13] *Ibid.*, 159.

[14] Graham Wallas, *The Art of Thought* (Harcourt Brace, 1926), 98.

[15] Joseph Jastrow, *Effective Thinking* (Simon & Schuster, 1931), 173.

that in the temper of reverie one may discover the natural movement of mental creation. This does not endorse the habit of reverie as a promising road to creation. It gives support to the view that periods of lesser concentration and even idle relaxation or leisurely reflection are helpful to creative effort. Creation comes not by intent alone nor at the call of strenuous exertion; it waits upon a happy facility, a flexibility of movement, a hospitality to suggestions, even intrusion of subconscious trends, to the cultivation of rich fringe-areas and marginal associative play. . . . Not idle, but busy and well directed musings induce creative moments.

In the social situation where creative speech takes place, it is, of course, only the best thoughts, the most highly selected ideas, that obtain utterance. Just the opposite of impulsive garrulousness, just the opposite of "thinking out loud" is necessary if the adjustment of speaker to the audience and situation is to be effective. There are attitudes and prejudices and temperaments and intellectual levels of auditors as they relate to the speaker's purpose, and to the speaker himself, to keep in mind.

This constant adapting and selecting makes it unusually difficult for the speaker to maintain observations of the "fringe of consciousness," or of "marginal associative play." Especially is it difficult in a high-tension social situation to maintain a "hospitality to suggestion" or a leisurely reflection. It is here that creative power in speech situations makes different and greater demands than for any other sort of creative activity.

While musicians, or painters, or writers may or may not be distinguished by "temperament" or emotional instability, it is very certain that a speaker must be a very well poised person, an emotionally stable person. The scene of the speaker's creative effort is surcharged with emotional tensions. This is necessarily the case in any sort of group meeting. It is in groups where human relations come to a focus. The scene of the work of a poet, or musical composer, or painter may be in a lonely garret, where the elements of human relations in regard to the artist may not be a direct factor at all. But with the speaker, the human relations of speaker, audience, and occasion are central factors in the effort made. Consequently, it is not surprising to note that experiments[16] with eminent speakers show that they have emotional stability, that they tend toward the extravert and away from intraversion and neuroticism. Mental objectivity, the

[16] See J. A. Tracy, "A Comparison of Personality Traits of Mature Public Speakers and Actors," *Speech Monographs* (September, 1935); also Janice Waggoner, *A Psycho-Galvanometric Comparison of Inferior and Superior Speakers* (Thesis, University of Denver, 1934).

ability to observe their own behavior critically, i.e., emotional maturity, must be characteristic of the creative speaker.

All teachers have observed many instances of academically brilliant students, of exceptionally talented individuals in such subjects as Music, Painting, Writing, or Mathematics, who fail miserably to do themselves justice in speech situations. Emotional immaturity, highly intravertive trends, lack of adjustment socially, self-consciousness, may result in various mental blocks or paralysis, and inhibition in speech situations. Creative power under such circumstances is, of course, impossible. The creative speaker-leader, the genuine statesman, does not show the least vestige of these matters in the situations crucial to his program.

Closely related to emotional stability are two other traits of mental adjustment which are necessary if there is to be creative speaking. These are designated by the psychologist as self-sufficiency and dominance.[17] A speech contribution is not even likely to be made if the speaker is held down by feelings of insecurity, lack of self-confidence, and submissiveness in relation to the situation. On the other hand, experiments have shown[18] that the convincing speaker has definite, and in many cases very marked, traits and habits of dominance and self-sufficiency.

Fully as much as with other creators, the speaker must have a high power of analysis and synthesis. The creator, according to *Brown*,[19]

> takes life apart—his whole mental life included—and puts it together in new arrangements. More accurately, he dissociates some part of life and then re-associates some of the fragments with others in his possession so that the result is something new and unified and important. . . . If just the right units enter into the computation, the whole may be infinitely more significant than the sum of the parts.

The speaker must be proficient and original in the field of abstractions, ideas, and aims; he must also be effective in finding and evaluating facts, causes and consequences, details. He must be critical of details and at the same time broad in perspective. He must organize and plan his compositions; he must critically evaluate facts, details, causal connections, all in the light of the effect in a given situa-

[17] These traits along with emotional stability and introversion-extroversion are measured by *The Personality Inventory*, by R. G. Bernreuter (Stanford University Press, 1932).

[18] See Tracy, *Ibid.*, and Waggoner, *Ibid.*

[19] Brown, W. R., *The Creative Spirit* (Harpers, 1925), 3.

tion." The speech composition is the result of taking elements of the subject-audience-speaker situation apart and putting them together in new arrangements, including and omitting and arranging as the particular situation requires.

The most important requirement for creative power, not only for speech situations, but for all forms of creative activity, has to do with the extent to which the artist is saturated with his subject matter. The musical composer usually comes from a background of a musical family —he has had music around him for years. Painters and writers have corresponding backgrounds. The speaker must have two deep and significant backgrounds, one in the matter of his subject of discourse; another in a background of speech culture as such. The lucky inspiration, the effective remark, the great oration are not chance outcroppings; they well up from deep strata prepared by wide experience, careful research, and hard study. *Downey*,[20] citing an experiment reporting the outcome of interviews with contemporary poets and novelists, stresses their care to document themselves in the subject matter of their work and to enrich their verbal associations. Such preparation eventuates in the formation of chains of associations which, when discharged, at once set off results in an unravelling of verbal reflexes.

We have not the temerity to assume that we have any more than very sketchily touched on some of the significant factors of mental adjustment for the release of the creative power in speech situations. Our attempt has been to indicate a general direction in which speaking may result in creative effects; namely, the advancing of the growth of the social group, the ability to present the social values in the problem. Also, we have attempted to point out a few mental traits in the speaker which facilitate that end, such as a statesmanship imagination; mental objectivity and emotional stability in speech situations; self-sufficiency and dominance in habits of thinking and feeling in speech situations; power of analysis and synthesis as related to the interacting, adjusting, and adapting processes of speaker, audience, and subject; and an ability to saturate and steep oneself in the subject matter concerned.

The following discussion criticism blank is an attempt to apply the ideas of this paper to practical speech situations such as classroom discussions, panels, dialogs, or forums. It would be interesting to use it as a judge's ballot for debates. It aims to reward effectiveness

[20] June E. Downey, *Creative Imagination* (Harcourt, Brace, 1929), 166.

in co-operation instead of superiority in competition. The scores suggested are merely to facilitate the use of the blank for discussion contests in the conventional forensic leagues. No sum of parts can adequately evaluate a speech or other artistic contribution. Some of the statements in the blank are probably too vague and general to mean much. But the blank is offered for whatever possibilities it may have. The writer will appreciate critical comments from persons carrying on experiments in the field.

DISCUSSION CRITICISM BLANK

Speaker ..... Subject .....

Viewpoint .....

Discussion in a democracy has for its purpose the attainment of mutual agreement satisfactory to all as the result of thoughtful and co-operative exploration of the most likely solutions to the problem. It is the purpose of training in discussion to place a premium on the use of the tools of speech in achieving higher social values.

1. Inferior 2. Poor 3. Satisfactory 4. Excellent 5. Superior

I. *Ability to grasp and to establish clearly the social values involved in this problem.* Score 1-5 .....
   - A. Critical analysis of the whole problem in relation to the social good.
   - B. Effectiveness in presenting actual life issues involved.
   - C. Clear, unbiased view of social values or goals to be attained.
   - D. Effectiveness in causing group to face reality.

II. *Sincere attempt to find and present truth concerning the problem.* Score 1-5 .....
   - A. Breadth and depth of knowledge.
   - B. Selection of pertinent facts.
   - C. Valid use of analogy, causal relationships, generalizations, and testimony; ability to define.
   - D. Freedom from prejudices; open-mindedness.
   - E. Freedom from insincerity.

III. *Power in integrating differing and conflicting points of view to the satisfaction of all (creative adjustment).* Score 1-10 .....
   - A. Tact, patience, sympathy, humor and use of persuasive devices.
   - B. Leadership power in developing thinking of the whole group.
   - C. Willingness to abandon position demonstrated as untenable.
   - D. Ability to keep to the issue.
   - E. Ability to discriminate points of agreement and difference.
   - F. Ability to economize time of group.

IV. *Speech manners and refinements.* Score 1-5 .....
A. Conversational attitude and tone.
B. Courtesy to the group and audience.
C. Co-operative attitude.
D. Voice and action, grammar and pronunciation.
E. Audience projection and adaptation.

Judge or critic ..... Total Score .....

Signed

IS IT DEBATING?

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ON a recent Sunday evening while I was vainly trying to listen to an ordinary sermon poorly read, I found my mind wandering to debating. Perhaps this was not strange after spending many years in coaching debating teams in four colleges located in three states. The immediate reason, however, was the read sermon and the possible effectiveness it lost through being read rather than spoken.

Memory, stirred by my lack of interest in the sermon, recalled an experience that happened some years ago. I had taken what I considered a fairly strong team to another Pennsylvania college for one end of a dual debate. As each home debater appeared before the small audience, he quietly laid his manuscript on the pulpit and calmly read his prepared speech. After the decision had been given by the critic judge, I was curious to get his judgment on read debates.

"What is your attitude toward read debates?" I asked him.

"Well," he replied, "I have no objection if they are effectively read. Why should one object when many famous preachers read their sermons and many lecturers their lectures?"

The other end of the dual debate, which was held the following evening, furnished an interesting debating situation. This time the critic judge, a professor of economics in one of the large universities and a substitute for the debate coach who was to have been the critic, gave his entire attention to the economic phases of the visiting team's argument and failed to comment on the fact that the speeches had been entirely read.

During the recent debating season, our debaters engaged in debates with teams from New York, West Virginia, and Pennsylvania. Fully half of the opposing debaters either entirely or partly read their

arguments. It is the read sermon, the dual debate, and the experiences of the past season that call forth this discussion on the reading of debates.

Three questions naturally present themselves: Is a read debate a real debate? Why is this practice so widely used today? To what extent does this method of presenting an argument defeat one of the main objectives of debating?

Some years ago when the Pennsylvania Forensic League was formed, those responsible for its organization specifically stated in the rules governing debating that "a read argument will not be considered an acceptable debate," and competent judges have always penalized debaters who read extensively. This position is further enforced by the definitions of some leading authorities on debating. William Trufant Foster defines debating as "the *oral* presentation of an argument under fixed rules"; Victor Alvin Ketcham, as "the *oral* presentation of arguments under such conditions that each speaker may reply directly to the arguments of the opposing speaker"; James Milton O'Neill, as "a direct *oral* contest on a given proposition between two opposing sides at a given time and place"; and Warren Choate Shaw, as "the art of formal and *oral* controversy." Many other capable authorities could be quoted, but these are sufficient to answer the first question. They clearly show that an argument that is not presented orally falls short of meeting one of the essentials of a real debate.

The second question is a more complex one and can not be answered so easily. Undoubtedly the growth of this practice can be attributed, at least in part, to the desire of coaches to acquaint their debaters with a larger number of questions. In an age which faces many great national and international questions, it is but natural that coaches would have this desire. Manifestly, however, it is not possible for ordinary debaters—the kind most coaches have to work with —to become thoroughly informed on three or four questions which puzzle economists and statesmen, and, at the same time, have their arguments so well mastered that they can present them orally with the desired effectiveness. This naturally results in less thoroughness of preparation and partly explains the growing prevalence of poorly prepared arguments which lose much of their power to convince by being indifferently read.

But there is another reason which may be more responsible than the one just suggested—the limited time and the full teaching schedule of the coach. In many colleges coaching a debate squad is a super-

imposed task; it is an addition to a heavy class load. If the coach is vitally interested in debating and recognizes the full value of this activity, he accepts the added burden with but little reluctance and neglects other duties to do this measurably well. He does this, however, fully realizing that with the exception of a few enthusiastic members of his squad—if he is fortunate enough to have such members—and the active interest of several faculty members who understand the present and future value of debating, he will be given little credit for the countless hours and the inevitable drain on his patience that debate coaching exacts. If, on the other hand, he is forced to accept the assignment without any appreciation of the opportunity it brings, he will, of course, be content to have his debaters appear with a meager knowledge of their subject and allow them to read their inadequately prepared arguments. There is another phase of this argument which adds point to it. The coach ultimately stands or falls on the quality and quantity of his work in the classroom. Knowing this, he is loath to give too much of himself to an activity which takes so much from the work which furnishes the real opportunity for advancement in his profession. Putting together these reasons, one can easily understand the growth of the reading practice.

The third question deals directly with the debater himself, the person for whom debating is supposed to be carried on. To what extent does a coach in allowing his debaters to read their debates defeat, at least in part, one of the chief reasons for debating? True, he has other objectives in mind. He is anxious to help the debater develop ability in determining the relative merit of various questions—the ability to see their strength and weakness. He wants him to learn to gather material with facility and discrimination, and to select the main issue or issues involved. He is desirous of developing in him skill in effectively organizing the material selected. All of these are parts of the disciplined training a conscientious debater should receive while working under a competent, interested coach, but they are only a part. Presenting the debate comes later in the development and is largely independent of these objectives.

It is this last objective—getting this organized material clearly in mind and presenting it pleasingly and convincingly—that is never fully reached when debates are read. When a debater knows he is going to be allowed to read from a manuscript, he will be little concerned with getting the logically arranged argument firmly grasped in his mind. Why should he? Can he not read satisfactorily what he presumably has written? Thus he misses the mental discipline

that naturally results from material mastered and orally presented. True, he saves himself hours of hard work, but he loses the possible power that such intelligently directed work develops.

Then, too, there is another real loss, the satisfaction and joy that come from being able to look an audience squarely in the eye, and comfortably and convincingly present an argument which he thoroughly understands and in which he firmly believes. No habitual reader of debates ever achieves the pleasure such a presentation gives. The manuscript or copious notes get between him and his listeners. He is so immediately concerned with the "what" that he can give but little attention to the "how." If he is measurably alert, he cannot fail to discover as he reads his argument that his hearers are not greatly interested. They recognize, if he does not, that something vital is lacking.

Undoubtedly the goal I am discussing is not easy to reach. Under the most nearly ideal conditions, no debater will advance toward it in one year of intensive debating; he will not reach it in four years, but he may catch an inspired glimpse of it. Certainly, if he is allowed to persist in reading debates, he will never reach it. He may gain a satisfactory knowledge of more questions and read his manuscripts covering phases of these questions, but he is losing the possibility of developing ability in adequately expressing this knowledge; he is becoming just another well informed person who becomes embarrassed and hesitant when he faces an audience without a manuscript or notes in hand.

To develop this desired ability requires the combined efforts of an interested, capable debater and a thoroughly competent coach, preferably a coach who is an effective public speaker. At first, perhaps in his own room, the debater should talk through his sketchy notes. This does not mean that he must commit to memory what he expects to present, but he must, at least, know well the substance of his argument and have rather clearly in mind the way he wants to phrase it. At the start this will seem a laborious task, but continued effort will lighten this task and make it more meaningful. Then comes the helpful work of the coach. As he listens to the spoken debate, he notes weaknesses in organization and delivery and offers suggestions where needed. After several practice sessions, both debater and coach will catch something of the thrill that comes from clearly and convincingly presenting a well constructed argument to an interested audience. All this requires work, but it is work with a worthwhile purpose.

The final objective of all debating is training the debater to convincingly present a well constructed argument. Whatever limits the development of the debater and the effectiveness of his debate presentation detracts from the full significance of debating. This full significance certainly includes the debater's power of oral expression. Manifestly, then, debating from a manuscript is only partial debating, for it fails to reach the final essential goal—a fully trained debater and a thoroughly convinced listener.

SPEECH, A BASIC TRAINING IN THE EDUCATIONAL SYSTEM*

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UP to the present time, the attitude of most administrators of our educational institutions has been that the fundamentals of speech training, as well as the more advanced work, are of a non-essential nature. For example, the Dean of the College of Liberal Arts in one of our western state universities said last spring to a student who asked for an opportunity to major in Speech: "We are in a period of depression. In such a period, educational institutions must concern themselves with reducing non-essentials, not increasing them, and Speech is a frill of education, not an essential." The same Dean said to another student who was sent in to make the same request: "Speech bears the same relationship to the curriculum that silks and satins and velvets bear to clothing in general."

Now, before taking up for consideration that fundamental question of the place Speech occupies in the curriculum, we should raise a preliminary point: Should Speech be included in the educational curriculum at all? It seems a strange question to present to speech teachers, and yet I quote from Dr. Franklin Bobbitt, *How to Make a Curriculum*.[1]

"Some abilities are so simple and natural that they can be taken care of through the general processes of living: ability to walk, to

* Cast from an address delivered before the Fifth Annual Convention of the Western Association of Teachers of Speech, held in Salt Lake City, Utah, November 29 and 30 and December 1, 1934.

[1] Houghton Mifflin Company (1924), 35.

run, to talk, to listen to others, to operate electric lights, and the like. The unfoldment of these abilities is a portion of one's total education, but is not an objective of one's school education. All education should proceed upon the assumption that *nothing should be done by the schools that can be sufficiently well accomplished through the normal processes of living.* Only those abilities which are so complex that they are not sufficiently developed through the normal processes of living will be included among the objectives of systematic education."

Incidentally, we are led to wonder how much Dr. Bobbitt's environment contributes to his point of view on Speech (if he consciously thinks of it as belonging in this category), when we remember that he is a faculty member of a university in which Speech in the modern use of the term has never been recognized and in which the "Department of Public Speaking" was discontinued some years ago, contrary to the general tendency in American education to develop the curriculum in the speech field. We do not desire to read anything into the situation which does not exist, but it is possible that his local environment contributes something to his apparent point of view on this field.

Now, in direct reply to the first paragraph of the quotation from Dr. Bobbitt's book, we should say that *only instinctive processes can be taken care of adequately through the general processses of living.* If we have taken a basic view of the normal functions of education, shall we not agree that all *learned* processes should be cultivated through training? Even the ability to walk, to stand, to run, and to gesture have been definitely improved in multitudes of people through training in schools and colleges.

In reply to the last two sentences of the quotation, I dare say that it is transparently clear to all in our profession that the highly complex function of speech, both of a utilitarian and of an artistic nature, has not been sufficiently well accomplished through the normal processes of living to be omitted from the objectives of systematic education. That same fact is also emphatically realized by thousands of students who register annually for Speech courses in high schools, colleges, evening adult classes conducted by the extension department of universities, the Young Men's and Young Women's Christian Associations, civic clubs, banking institutions, and other business organizations. Men and women in their thirties, in middle life and well beyond middle life, join these adult classes to increase their effectiveness as speaking personalities. Witness the business and professional failures, the social inadequacy through ineffective speech, and the

numerous types of defective speech that one finds on every hand. Even distinct speaking, one of the basic requisites of utilitarian effectiveness, is relatively rare, and the public as a whole knows little or nothing about the technique for acquiring it. And yet those people, whether in public school, college, or adult life, who take courses in Speech are immeasurably aided thereby in social and vocational success. Multitudes of examples doubtless come to the mind of each one of us to substantiate this fact.

Professor Bobbitt says: "Innumerable things are proved by practical experience. Take, for example, the *ability to read*. No scientific study has been made which proves that this is a needed human ability. But practical experience has proved it with finality. And what is thus proved takes its place as scientific verity. One does not employ the refined methods of research to demonstrate the obvious.[2] To teachers of speech, who are minutely familiar with the ways in which speech inadequacy causes or contributes to failure and speech proficiency contributes directly to, or produces a greater degree of, success in life, it is obvious that speech training should be a part of the curriculum. To them, in keeping with Doctor Bobbitt's premise, the fact needs no proof, and therefore none will be attempted here, both for this reason and because of the fact that it is not the central problem with which this address is concerned. In this connection, we shall be satisfied simply to call attention to the fact that Speech is a curricular subject at the present time in practically all colleges and universities, in all but some of the smallest high schools, and in many elementary schools; that it is gradually being added in other schools, and that the Speech curriculum in these institutions is gradually being enlarged in a normal, healthy manner. These facts indicate, among administrators and educational circles generally, belief in its value and in the need for formal training in it.

And now, as the first step in considering the question as to whether speech training is basic in education, I should probably define the term. By *speech training* I mean the following in aggregate:

Speech Correction—The correction of functional speech defects and the diagnosis of organic defects, with reference of such cases to the proper professional agency for surgery and therapy.

Personality Adjustment and Development—The elimination of abnormal personality characteristics, and the guidance of the personality development of pupils in proper channels.

[2] *Ibid.*, 34.

The Nature of Speech—Dissemination of information concerning the nature of the speech function, and orientation of pupils in the field of speech.

Emotional Development and Control—Supervision of the emotional development of children and young people in normal channels and training in its utilization and control in all types of speech situations.

The Thought Processes—Improvement in thinking and in the thought processes: perception, memory, imagination, association, attention, reasoning.

Breathing—The establishment of a correct and effective method of breathing for life and for speech.

Physical Participation—The elimination of awkwardness and other physical symptoms of emotional stress, and the training of pupils in relaxation, physical co-ordination, muscular tonicity, poise, and effective posture, movement, and gesture in speech situations—in fine, effective action in speech.

The Speaking Voice—The elimination of unpleasant vocal characteristics and the development of vocal purity, energy, melody, vibrancy, and communicative quality in speech situations.

Language Habits—Training in distinct articulation, pleasing enunciation, correct pronunciation, and acceptable standards of usage in speech situations.

In other words, by *speech training* I mean the development of pupils in schools and colleges to maximum efficiency as speaking personalities, convincing and persuasive in their contacts. This would include both the utilitarian functions of informal speech contacts and the artistic skills required in the fundamental speech forms: speaking, reading, and acting.

The question now arises, What are the measuring sticks by which we may determine what is basic in education? I asked the Dean of a College of Education that question and he referred me at once to the Seven Cardinal Principles of Education, first promulgated by the National Education Association in 1917 as the Seven Cardinal Principles of Secondary Education, and now known as the Seven Cardinal Principles of Education and of Life. Let us examine the latest revision of the statement of these principles and their relationship to speech training:

The brief popular designations are: Health, Worthy Home Membership, Command of Fundamental Processes, Vocational Efficiency, Worthy Use of Leisure, Good Citizenship, and Ethical Character.

Taking them in the order given, the fuller statement of the health principle is given in these words: "A sound mind in a strong and healthy body." Teachers of Speech know that the elimination of improper breathing habits, the development of the muscles used in breathing, and the establishment of proper breathing habits for life and for speech contribute directly to this first cardinal principle of education and of life.

The fuller statement of the second cardinal principle is: "A home life that is happy, unselfish, and democratic." Probably speech training touches this principle less than it concerns any of the others; and yet who will say that the example of distinct, pleasing and otherwise effective speaking by the parents and their consequent imitation by the children does not contribute to a worthy home membership?

The third cardinal principle, the Command of Fundamental Processes, is explained in the statement: "Ability to read and write, to think, study and act." To the last three of these five processes, speech training contributes directly. Those who have studied, observed, and taught the psychological bases of speech know that through speech training the thought processes are cultivated and a consideration is given to the bases on which action takes place. Even the ditch digger, the factory worker, and the manual laborer generally who can speak effectively have a vocational advantage, in terms of position and wages, over those who cannot speak well. There has long been in circulation the incident of the civil engineer whose plans were better than his competitors but who could not present them to the board of directors as well, and who therefore lost the contract. (Incidentally, the midwestern college of which he is a graduate requires all its students to take courses in Speech as a result of that experience.) In short, speech training is not only important to such vocations as the ministry, law, teaching, salesmanship, and business administration, but to the wide gamut of all occupations which involve speech contacts with other people.

The Worthy Use of Leisure, the fifth cardinal principle, is condensed from the phrase, "The use of free time for worthy activities and pleasures." Here again, the varied and important relation which speech training bears to this principle is apparent. This phase relates especially to the speech arts. Speech-trained students know how to see a play; they are trained not only to appreciate the drama but to participate in it; they are trained both to appreciate and to participate in the oral interpretation of literature, in parliamentary procedure, and in the exchange of ideas in formal and informal speaking.

The sixth cardinal principle, Good Citizenship, is crystalized in the statement: "An informed citizenship dedicated to the common good." Speech training, we shall all probably agree, contributes to one's information, broadens his sympathies and understanding of the point of view of others, and provides him with an understanding of the basis for the sublimative attitude frequently required in ideals which support the common good. By the avenues of conversation and conference speaking, which are definite fields of personal training in speech contacts, each with its respective technique for acquiring effectiveness, this sixth cardinal principle is especially supported.

The seventh and last cardinal principle, that of Ethical Character, is characterized by the explanatory statement: "A fine spiritual character that is trusted and admired." A development of the emotional processes, which forms a part of speech training, and their control by the thought processes—as Professor Winans says somewhere in his textbook, *Public Speaking:* "Strong feeling controlled by clear thinking"—lays one portion of the basis for this fine spiritual character that is set up as an objective. The emphasis which, in speech training, is placed on the development of such characteristics as sincerity, fair play, gentlemanliness, and earnestness on the one hand, and on the other hand attention to speech content, including analysis and evaluation, support of assertions, organization, the detection and refutation of fallacious reasoning, etc., together constitute a strong basis for the development of admirable character. In this category, not the least important is the fact that it concerns one's field of overt conduct as well as of thinking and feeling.

Thus we see the degree of support which speech training contributes to the attainment of the seven cardinal objectives of formal education. In this structure, which is supported by these seven foundation stones, we see that speech training contributes directly in all seven of the phases, and basically in six out of the seven, by contributing in a basic manner to the attainment of the objectives. With these facts in mind, would any other conclusion be possible than that speech training is basic in education?

This whole relationship between the seven cardinal principles of education and the contribution which speech makes to their attainment is graphically portrayed by the following table:

Principle	Fuller Statement of the Principle	Contribution of Speech Training to the Principle
HEALTH	A strong mind in a strong and healthy body.	*Speech Training*: Corrects improper breathing habits. Aids in correcting poor posture. Develops the muscles used in breathing. Increases vital capacity. Establishes proper breathing habits for life and for speech.
WORTHY HOME MEMBERSHIP	A home life that is happy, unselfish, and democratic.	Cultivates emotional control. Broadens sympathies and understanding. Cultivates tolerance. Stimulates the imagination. Produces clear, distinct, pleasing speech for imitation by other members of the household. Increases ability to read and speak effectively to other members of the family. Stimulates mental vitality and activity. Decreases the friction at close contacts.
COMMAND OF FUNDAMENTAL PROCESSES	Ability to read and write, to think, study, and act.[3]	Improves ability to think effectively. Acquaints one with the nature of the thought processes and cultivates them — perception, memory, imagination, association, attention, and reasoning. Increases ability to see relationships. Develops ability to study. Increases ability to discern, analyze, and draw conclusions. Provides an understanding of the forces which lead men to believe and to act. Provides techniques for influencing human conduct.
VOCATIONAL EFFICIENCY	The knowledge and skill needed to earn a good living.	Develops efficiency in the mechanics of distinctness, audibility, enunciation, voice production and control, grammar, oral style, physical participation in speech situations, etc. Develops personality. Stimulates initiative. Broadens personal interests. Cultivates tact and judgment, self-control, and adaptability.

[3] See O'Neill and Weaver, *The Elements of Speech*, first edition, 2-7.

Principle	Fuller Statement of the Principle	Contribution of Speech Training to the Principle
VOCATIONAL EFFICIENCY *(continued)*		Increases ability to mould opinion and influence conduct. Equips one to utilize speech contacts effectively. Augments one's usefulness and responsibility, with its consequent enlargement in influence and income. Develops such vocationally important habits as personal neatness and methodical work.
WORTHY USE OF LEISURE	The use of free time for worthy activities and pleasures.	Adds to one's ability to direct others. Develops intelligent interest in the drama. Equips one for amateur or professional acting. Equips one to direct and stage plays. Provides information and skill in the arts of make-up, costuming, stage lighting, and scene design and construction. Affords training and experience in puppetry. Trains one in the art of story-telling. Develops critical appreciation of the oral interpretation of literature and ability to interpret it effectively. Equips one to participate in and to conduct parliamentary assemblies effectively. Stimulates interest in current topics of local, sectional, national, and international importance. Increases interest in content and presentation of lectures, conferences, and forum discussions on a variety of topics, and stimulates participation in such occasions.
GOOD CITIZENSHIP	An informed citizenship dedicated to the common good	Stimulates a large-group consciousness — state, national, and international. Acquaints one with the language and speech habits of other sections and countries. Stimulates interest in the history, habits, and points of view of other sections and nations. Increases informed reactions to national and international questions.

Principle	Fuller Statement of the Principle	Contribution of Speech Training to the Principle
GOOD CITIZENSHIP *(continued)*		Develops tolerance for the divergent points of view of others. Cultivates the social graces. Develops skill in analyzing questions, organizing and presenting one's attitudes, reactions, and ideas on community, sectional, national, and international questions for formal and informal occasions. Develops an appreciation of discussion, both formal and informal, as an enjoyable and fruitful leisure-time activity.
ETHICAL CHARACTER	A fine spiritual character that is trusted and admired	Teaches proper recognition of the place of emotion in daily life. Develops the emotional nature and trains one to utilize and control it at all times. Cultivates an open-minded and unbiased attitude. By emphasis on ideas and the ideational realm, aids in maintaining a proper balance between materialism and idealism.

For further criteria for determining what is basic in education, may I refer once more to Doctor Bobbitt? In his chapter on "The Objectives," he says that "education is to prepare men and women for the activities of every kind which make up, or which ought to make up, well-rounded adult life; . . . that everything should be done with a view to this purpose; and that nothing should be included which does not serve this purpose. Education is primarily for adult life, not for child life. Its fundamental responsibility is to prepare for the fifty years of adulthood, not for the twenty years of childhood and youth." [4]

In arriving at his objectives, Doctor Bobbitt employs the plan of activity-analysis. As the first step in this process, in analyzing the broad range of human experiences into major fields—in other words, in defining the major fields—he makes the following broad divisions:

1. Language activities; social intercommunication.
2. Health activities.
3. Citizenship activities.

[4] *Ibid.*, 7-8.

4. General social activities—meeting and mingling with others.
5. Spare-time activities, amusements, recreations.
6. Keeping one's self mentally fit—analogous to the health activities of keeping one's self physically fit.
7. Religious activities.
8. Parental activities—the upbringing of children, the maintenance of a proper home life.
9. Unspecialized or non-vocational practical activities.
10. The labors of one's calling.

As our eye runs down this list of ten major fields, we see that speech forms a varied but direct basis in most of them. In social intercommunication, citizenship activities, general social activities, and parental activities, it is vital to effectiveness. In health activities, spare-time activities, keeping one's self mentally fit, religious activities, and the labors of one's calling, it makes a direct contribution to effectiveness. In other words, in nine out of these ten broad fields of human experience, Speech training contributes a direct part to success or effective participation. We may omit only the ninth, unspecialized or non-vocational practical activities; but even in that field, speech often is involved as a direct factor. Now may I ask you, is not speech training a vital part of education when effective speaking and its allied bodies of information contribute directly to more than ninety per cent of the total field of human experience?

But let us go on to more detailed aspects of this problem of objectives in education. Doctor Bobbitt's next step is to analyze these ten major fields into their more specific activities. In his list headed, Major Objectives of Education,[5] the several major fields are divided into their principal sub-divisions. Under the first major-field head, Social Intercommunication, he lists seventeen objectives, nine of which are definitely related to speech. They are:

1. Ability to use language in all ways required for proper and effective participation in the community life.
2. Ability effectively to organize and present orally one's thought to others: (a) in conversation; (b) in recounting one's experience; (c) in more serious or formal discussion; (d) in oral report; (e) in giving directions; (f) to an audience.
3. Ability to pronounce one's words properly.
4. Ability in speech to use the voice in ways both agreeable and effective.

[5] *Ibid.*, 11-29.

5. Command over an adequate reading, speaking, and writing vocabulary.
6. Ability to use language which is grammatically correct.
11. Ability to understand the oral expression of others.
13. Ability to use dictionary, encyclopaedia, atlas, handbooks, card catalogues, reader's guides, indexes, and other library and reference helps in finding facts or materials wanted.
14. Ability to read and interpret facts expressed by commonly used types of graphs, diagrams, and statistical tables." (I infer that the reading and interpretation may be oral as well as silent.)

I have been careful to omit all objectives which it seemed that Doctor Bobbitt did not mean to apply to speech. For example, his twelfth point, "Ability to read the written or printed expression of others with proper ease, speed, and comprehension," seems to me to refer only to silent reading. And incidentally, in this same connection, if we remember Doctor Bobbitt's introduction, another objective should be incorporated: *Ability to read to others in such manner as to stir up the full intellectual and emotional meaning of the author.*

There are yet other objectives in Social Intercommunication through the avenue of speech which should also be included in this set; for example:

(a) *Mental, physical, and language concreteness and vividness in speech situations.*
(b) *An understanding of the forces which cause men to believe and to act.*
(c) *Ability to convince and to persuade others through the primary agencies of persuasiveness—body, voice, and language.*

These might be thought of in connection with the first or with the fourth objective given by Doctor Bobbitt. There is some overlapping in reference to the voice, but these additional objectives suggest aspects which have been ignored in Bobbitt's list, and they should not be segregated from the vocal factor.

As pronunciation (3) is one aspect of the use of language (1), may we be accorded the same privilege of overlapping to suggest that: (d) *Distinctness of articulation* and (e) *Agreeableness of enunciation* be added as objectives, as both require special emphasis in order to achieve the "proper and effective" use of language.

In connection with Doctor Bobbitt's point 5, should it be interpreted that by a "Command over an adequate reading, speaking, and writing vocabulary" he means to include discrimination in the choice of words and construction of phrases and connected speech? There is nothing in the statement of the objective which leads me to believe that speech construction (which is one phase of style) is included, and I see no other point among the seventeen which he gives that includes it. If that opinion be correct, then (i) *Oral style*, not only for construction, but for the principles of oral style—purity, perspicuity, iteration, climax, and the rest—should be included as a separate objective.

Two important aspects of Social Intercommunication, emotion and the use of the body, appear to be entirely ignored by Doctor Bobbitt. The latter of these has been included in one of the additional objectives (c) above. Of course we need the effective use of the body in all kinds of speech situations. Relative to the emotional content, we need in Social Intercommunication:

(g) *Emotional development and control adequate for effectiveness.*

(h) *Ability to arouse empathetic responses.*

Now we have observed that nine of the seventeen abilities advanced by Bobbitt include abilities required in effective speaking—more than fifty per cent of his list involved in Intercommunication, not counting the additional nine objectives suggested above. A direct connection in more than fifty per cent of the field would seem ample to warrant the conclusion that speech is basic to this field.

But let us go on to the other major fields. In the second, the Maintenance of Physical Efficiency, Doctor Bobbitt lists thirty-nine points, five of which apply directly to speech training, and one other of which is contributed to by such training. The last named is:

> 104. Ability and disposition throughout life to engage with pleasure and profit in a varied repertory of games, sports, athletics, outdoor recreations, etc., such as swimming, skating, hiking, rowing, riding, tennis, golf, ball games of various kinds, running games, dancing, fishing, hunting, canoeing, motoring, camping, athletic events, etc."

The contribution made by speech training to various of these activities is apparent to all, and yet it should probably be classed as contributory rather than direct.

Bobbitt's five objectives in the Maintenance of Physical Efficiency to which speech training applies directly are:

107. Ability to carry one's self and to move and act with ease, grace, and precision.
108. Ability to maintain postures conducive to the best physical functioning.
109. Ability to make one's various mental and emotional states and activities contribute in maximum degree to one's physical functioning.
111. Ability to relax physically and mentally at proper times and in proper ways.
126. Ability to care for the nose, ear, and throat.

In the third major field, Efficient Citizenship, twenty-six points are given, of which twelve apply directly to speech. In the fourth major field, General Social Contacts and Relationships, nine apply directly and one makes a contributory but very definite application. This one is:

310. Ability in dress and otherwise to maintain a proper personal appearance.

In the fifth major field, Leisure Occupations, seven of twenty-two points apply directly to speech and two additional ones are contributory. In the sixth field, General Mental Efficiency, out of seventy-eight points given, thirty-three apply directly to speech. In the seventh major field, Religious Attitudes and Activities, none of the seven points listed apply to speech; but considering the vital functions played by sermons, Sunday-school teaching, class discussions, devotional group activities, prayer meetings, and the like, no one will deny the direct vital connection of this field to speech training. The same thing is true with regard to field eight, Parental Responsibilities, although only four of the eighteen points given apply in a contributory way to speech training.

The ninth major field, we agreed, was connected with speech training only in a contributory manner in individual instances, depending upon social relationships in which the activities occurred. However, one of Dr. Bobbitt's twenty-one points applies directly to the interpretative and dramatic divisions of speech:

820. An amateur ability to do productive, creative, or interpretative work in the field of the fine arts.

Bobbitt gives no list of abilities for the tenth major field, Occupa-

tional Activities, but the direct connection with speech in many occupations will be conceded by all.

Now, on the basis of Bobbitt's lists, we have observed a direct connection between speech training and success in activities in proportions ranging all the way from a little less than five per cent in the fifth major field, to seventy-five per cent in the fourth. Of course, in some occupations, as those of the minister, salesman, teacher, or trial lawyer, the percentage would be even higher. In seven of these ten fields, the ones in which a definite percentage was reached, they are:

I. 53—%	V. 31½—%
II. 12—%	VI. 42⅓—%
III. 46+%	VII. 5%
IV. 75 %	

The average percentage of these seven fields is roughly 44¼%. In each of the other three fields, we recall that there is definite connection, but unspecified in percentages.

Can any thoughtful person avoid the conclusion, after a careful perusal of these facts, that speech training is basic in our educational system?

Among the applications which should be made as a result of this information, I shall limit myself to one: If speech training is basic to education, then the fundamentals of that training should be a requisite part of the curriculum in elementary schools, secondary schools, and colleges. At the present time the effect of the action of most school and college administrators in placing all speech training on the elective list, is taken to indicate that they do not regard it as basic in education. If, in truth, it is of a fundamental character in the educational process, then at least fundamental training in the speech field should be a part of the basic and required curriculum in the elementary school, the high school, and the college field.

In bringing this change about, the speech teachers should play an important part. As a matter of fact, in most of those exceedingly few high schools and colleges in which any speech work is now required, the requirement was initiated or entirely brought about by deans or other administrators not connected with the Speech Department.

Such changes usually depend upon education. Most of us should go to our respective communities and start a well-planned program of education of the proper authorities and groups toward the point of view that speech training, being basic in education, should be given

to all pupils or students of the schools. Occasionally we hear a speech teacher say: I do not want Speech made a required course in my college. When we look into such cases, we usually find that the teacher has said this because he regards it as impossible to have such requirement brought about and he is taking the second of Doctor West's modes of reaction to a wish which he regards as impossible of fulfillment—that of denying that it exists.[6]

Let us not deceive ourselves by any rationalization on this subject. If a difficult problem is presented, it simply constitutes a challenge to us for more intensive and carefully planned work. If a portion of speech training should be included in the required portion of curriculum, then it is our responsibility to help to bring that requirement to pass, whether it takes a short time or a longer time, and whether we are teachers in elementary schools, secondary schools, colleges or universities.

ORAL READING IN THE MIRY PIT*

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COLLEGE teachers of speech have long been puzzled by the poor reading ability of college freshmen. Some have sought to find a cause for this deficiency, and a number of students of the problem have come to the very logical conclusion that the reason is to be found in the general neglect of this subject in the elementary school. Few, however, seem to know why oral reading is being neglected at a time when the value of general speech training at the elementary level is being more emphatically advocated each passing year.

Teachers of speech have always regarded the oral interpretation of the printed page as a very important element in speech training and one on which other speech skills are largely dependent. We have been unaware of the fact that training in oral reading is now taboo in the elementary grades even in those schools purporting to offer intensive speech programs. Elementary school educators, as a group, regard oral reading, above the primary grades, not merely as

[6] Robert West, *Purposive Speaking*, 21-22.

* Delivered before the Minnesota Association of Teachers of Speech, November 2, 1934.

highly unnecessary, but even as definitely harmful. Speech educators in general, unable to comprehend such a stupendous error, have not even suspected that such an attitude exists. To the teacher of speech it is inconceivable, unbelievable, that oral reading should be regarded as anything but highly beneficial.

Teachers of speech who have labored with freshmen who read in a dead monotone, stumbling over simple sentence structure, mispronouncing words which were in the oral vocabulary of eighth grade children when oral reading was in a vogue, grouping the words in such a way that it was evident that the reader had no comprehension of the thought relationships involved, suspected that these students had been trained in elementary schools where oral reading was neglected or poorly taught by inefficient teachers. They suspected that because of the large number in a class, the individual child had not had ample opportunity for oral reading. They suspected other weaknesses in the oral reading program, but they did not suspect that the work in oral reading was being intentionally omitted from the elementary school program. They did not suspect that in the departments of education in colleges and universities prospective teachers were being definitely taught that oral reading was detrimental and should be omitted. They did not suspect that all of the discussion and research in reading which they had rejoiced to see given a prominent place in teachers' institutes, conventions, and conferences was limited strictly to *silent* reading, that anyone who even ventured to ask a question about oral reading above the primary grades was regarded by all assembled with pity and contempt; they did not suspect what the youngest normal training graduate present knew: namely, that oral reading was now *déclassé*, and that when an educational lecturer said "reading," of course he meant "silent" reading.

Why have teachers of speech been so slow to realize what has been happening to oral reading? Partly because the college teacher of speech has little contact with elementary school work, and largely because the whole proposition is so preposterous as to be unbelievable. When we visited elementary schools and found a roomful of children reading silently for long periods, we assumed that the oral reading period came at some other time of the day. Perhaps we assumed that if we had visited on some other day we should have heard these children reading aloud from good literature, pronouncing orally words which would be gradually built into an excellent speaking vocabulary, and, by oral reading of complex sentence structure, gradually acquiring a style of speech suited to express complicated thought relation-

ships. As we viewed elementary school work, we doubted the efficacy of much that we saw of silent reading and written expression, feeling, as admittedly prejudiced observers, that too much time was being spent on silent endeavor, and beginning to understand why college students were so proficient in sitting silent. We left the school rooms we had visited with a vaguely dissatisfied feeling, but still we did not suspect that oral reading had ceased to exist beyond the primary grades. Such, however, is the case.

The leading educational technicians of the country today have almost unconditionally condemned oral reading above the primary grades. In Biblical phraseology, "They have digged for it a pit and have cast it therein."

To understand the full significance of what has been happening to oral reading, one needs to examine the doctrine that is being taught in departments of education where elementary teachers are trained. A survey of the texts on reading used in departments of education reveals the astounding fact that these texts deal almost exclusively with silent reading, and that the few statements devoted to oral reading are for the most part derogatory. The teacher of speech at first cannot believe that such heresy could have existed for so long unchallenged by some unprejudiced mind. He knows that these derogatory statements are false and that the reasoning of these critics of oral reading is fallacious.

Before pointing out the values which lie in oral reading, values well known to any one skilled in this field, the charge that oral reading is actually detrimental should be dealt with. An early instance of this opposition to oral reading is to be found in the statements made in C. R. Stone's *Silent and Oral Reading*, a work still used either as a basal text or book of reference in practically every department of education. The accusation here made is that oral reading is dangerous because it "retards the rate of silent reading." The supporting argument is:

> The *rate* of *oral reading* is necessarily limited by the muscular activities involved in articulation and pronouncing, while *silent reading* has no such *limitations*.[1]

The fact that the rate should be limited by the ability of the hearers to register the meaning of the material read, seems not to have been considered by the author of this text. He continues:

> The great majority of scientific students of the reading problem regard the

[1] C. R. Stone, *Silent and Oral Reading* (1922), 24.

oral reading problem as the appropriate and indispensable method in the *primary* reading lessons. They also regard its common predominance *above the primary grades to be without justification.* . . . It is important for teachers to realize the limitations and *dangers of oral reading beyond the primary grades.*[2]

A similar statement from Professor Brooks, *Applied Psychology of Reading,* shows the present trend.

Too much oral reading may retard the silent rate in the upper grades. . . . A class in sixth or seventh grade . . . with proper training could read silently 250 to 300 words per minute.[3]

Mr. Brooks later condemns too rapid oral reading, but what he calls too fast is,—"too rapid for good articulation."

In answer to the charge that oral reading slows up the speed of silent reading, the trained teacher of speech would reply that oral reading properly taught does not retard but accelerates the speed of silent reading, because good oral reading of necessity includes a rapid silent reading of each group of words before that group is read aloud. Note that I say "oral reading properly taught" is characterized by such procedure. This is not true of oral reading as taught by elementary teachers whose only training in reading has been received in a technics course under the instruction of some teacher, otherwise scholarly perhaps, who himself has had no training in oral reading, who himself is a very poor reader, and who has no appreciation of the values inherent in this field. Smoothness and rapidity of articulation seem to be the chief goals in oral reading as at present taught by such elementary teachers. The result is a monotonous speed of reading which does not permit of pauses; and pauses are necessary if the reader is to take a rapid silent preview of the material ahead.

Here again let me point out that even Professor Brooks, who does give a small place to oral reading as a supplementary reading activity, accepts the statement by Sweet in his *Primer of Phonetics,* that "the only breaks in oral reading are pauses for breath." But every qualified teacher of speech knows that if the student has been taught the proper use of the pause for emphasis and grouping, there will be many pauses where he does not need to take in air.

Without the proper use of the pause, that training in rapid silent reading which the speech teacher's method affords is not provided. Where rapidity of word pronouncing is the chief criterion of oral reading, such training does not result. Since it is, of course, true

[2] *Ibid.,* 25. Italics by the author of this article.

[3] F. D. Brooks, *Applied Psychology of Reading* (1926), 8.

that, no matter how great the rapidity achieved in oral reading, this rapidity can never equal the speed of silent reading attained by upper grade pupils, its critics declare that oral reading slows up the speed of silent reading. However, as we stated above, we must keep ever in mind that as taught by teachers skilled in the oral interpretation of the printed page, teachers trained in departments of speech, if you please, oral reading is characterized by an entirely different procedure. Here the aim is not regularity and rapidity of rate, but constant variety of speed, with pauses after each grouping.

The two-fold purpose of the pause is one of the cardinal principles to be enunciated by reading teachers trained in departments of speech, the first purpose of the pause being that the audience may fully comprehend, appreciate, and mentally visualize the full meaning of the group of words just read, and the second purpose being that the reader himself may have opportunity for a rapid silent preview of the next group to be read. The reader is never permitted to begin pronouncing the words of any new phrase or clause until he has silently comprehended the full meaning of it by a rapid silent reading of that section of the text. Otherwise he would have no advance knowledge as to which words should be emphasized, which should be subordinated, or what inflexion should be given at various points in order to interpret clearly to his audience the thought relationships therein expressed. In other words, he would not be a good reader according to the standards of any skilled speech teacher. Such training in oral interpretation obviously accelerates the student's speed and comprehension in silent reading.

Not only does silent reading improve with progress made in oral reading because of the fact that silent reading is a part of all oral reading properly taught, but silent reading also profits by training in oral reading because of the fact that the intention to express the thought orally is a constant compulsion to careful thought getting.

The student in oral reading is ever aware as he scans the next group of words that he straightway will be striving to make clear the meaning of this passage to his hearers. He is thus immediately impelled to accurate thought-getting.

For these reasons we must insist that oral reading properly taught is not so fraught with peril to silent reading as this group of educational technicians would have us believe, but that it is actually beneficial to the development of skill in silent reading. Furthermore, we must insist that as a foundation for good speech, oral reading is sufficiently important in and of itself to merit a large place in the elemen-

tary school curriculum, irrespective of its effects on progress in silent reading.

The teacher of speech would ask: "Why is silent reading so favored by this group of educators? Why do they consider it so much more important than oral reading?"

Let us view the answer as it is expressed by three authors of educational texts widely used:

> Man speaks a hundred times to the once he writes; he reads silently a thousand times to the once that he reads aloud. It is now recognized, therefore, in school work, that training in oral reading should decrease from third grade on through to high school and that training in silent reading should correspondently increase.[4]

Professor Brooks, although he does not advocate training in oral reading above the third grade, would accord it some small place. For instance, he states:

> No one would, after careful reflection upon the facts in the case, advocate the elimination of oral reading from the first and second grades.[5]

Nevertheless his position in general is this:

> Oral reading is not, on the whole, as important as silent reading, and less time should be devoted to it.[6]

Stone presents a similar argument against oral reading.

> Relative Value of Oral and Silent Reading—Outside of the schoolroom individuals use oral reading very little. On the other hand, most persons use silent reading daily. Therefore, the ultimate training outcome of reading instruction is the development of efficient silent readers rather than oral readers.[7]

The position of these authors may be summarized in the words of Stone: "Silent reading is the form most largely used in life."[8] But the weakness in this advocacy lies in the fact that no reading of any kind is the form of transmission of thought *"most largely used in life." Speech,* not *reading,* either silent or oral, is the means by which ideas are commonly gained and imparted. Accordingly, the question should be not which form of reading is most used in life, but which form of reading contributes most to the student's ability in oral speech. Social intercourse and business transactions are conducted by the *oral* transmission of thought.

[4] Bolenius, *Teacher's Manual* (1919), 14.
[5] Brooks, *op. cit.,* 137.
[6] Brooks, *op. cit.,* 137.
[7] Stone, *op. cit.,* 33.
[8] Stone, *op. cit.,* 25.

Outside of academic circles, few persons disseminate their ideas in written or printed form, and outside of academic circles few persons derive from written or printed sources any material quantity of the ideas or information by which they determine their opinions or their course of conduct. Oral discussion, oral conference, talking the thing over, oral inquiry, oral suggestion and advice, and oral directions form the fabric of human intercourse in ninety per cent of all activities, social, financial, professional, political, or even educational. Therefore, since speech is pre-eminently the form of thought transmission on which all adults are dependent for successful living, the question to be asked with reference to the comparative importance of oral and silent reading is not, "Which is most used in later life?" but, "which contributes most definitely to skill in speech?"

The answer to this question obviously is, "oral reading," because all of the values derived from training in oral reading are directly transferable to speech. Oral reading is the foundation of effective speech. For instance, it is from oral, not from silent, reading, that the student's active speaking vocabulary is built. The elements which make for excellent speech spring from good instruction in oral reading, and the neglect of this training in the elementary school sends the student to college reading and speaking in a meaningless monotone, which is little more than word calling, and with an oral speech vocabulary far below his passive recognition vocabulary.

I believe that as an organization of teachers of speech, we can guarantee that the oral interpretation of the printed page as taught in any accredited college or university in the country will not interfere with, but will definitely improve, the student's ability to comprehend easily and quickly the meaning of what he reads either orally or silently, and will greatly increase his skill in speech.

However, it is true that some elementary teachers who have had no training in reading in a department of speech, but who have had only a course called "the teaching of reading" in a department of education, are doing a type of work in oral reading which merits all the condemnation which has been indiscriminately heaped upon oral reading.

By this group, the elementary principles of good oral interpretation have either been neglected or incorrectly taught. For instance, a check of fifteen classes of freshmen in the author's institution shows that ninety-five per cent of our entering students have been definitely taught to use a rising inflection at all question marks, whereas only a very few questions should be given a rising inflection.

If oral reading is being poorly taught, surely the remedy is not to abandon the effort as dangerous, but to get some properly trained speech teachers to give competent instruction in this field, and to let the other group of teachers limit their instruction to that type of reading covered in the technics courses which they have taken—namely, silent reading. This latter group have had no training in the teaching of oral reading because the educators at whose feet they sat did not advocate the teaching of reading orally. Therefore the elementary school must secure the services of some teachers who have had such training, i.e., teachers who have learned in a speech department how to read aloud effectively.

We should not consider a teacher qualified to teach physical education, French, or any other subject if that teacher had had no special training in a department of physical education or a department of French, but had had only a course named "the teaching of physical education" in the one case, or a course named "the teaching of French" in the other case, these courses having been taken in a department of education. Why, then, should we permit reading to be taught by persons who have had no training in the one department which offers special training in this field?

With all due respect to the fine work being done in departments of education, it must be fearlessly stated that such departments are no more qualified to undertake the entire training of the teachers who are to handle the speech subjects in the elementary grades than they are to prepare competent teachers of physical education for elementary grades or teachers of French for the high schools.

Many of our finest departments of education frankly admit this to be the case by requiring all students majoring in their departments to take several specified courses in the department of speech, or they have an expert in speech teaching the reading methods courses in the education department. Many, however, have no such arrangement; some require an inadequate amount of work in the speech department. Teachers who go out from such departments are inadequately prepared to teach the following very important subjects: Language, which certainly should be an oral, not a written subject; Oral Reading; Oral Composition; Phonetics; and Dramatics. It is because of the incompetence of such teachers that oral reading has fallen into disrepute among the very educators who are responsible for its being so improperly taught.

Oral reading has suffered greatly from the hands of such teachers untrained in oral expression. Under their instruction, the teaching

of reading has meant little more than word study, and even in this limited field, the necessity for the transfer of words from the child's reading vocabulary to his active speaking vocabulary has not been realized. The more important matters of correct inflection, the use of the pause and range of pitch and of speed as means of emphasis and subordination—all the techniques that are essential to clearness of thought—are wholly unknown to the teacher untrained in speech.

The tendency of such teachers to present oral reading as a mere drill in word study is shown by the fact that many of the diagnostic tests of oral reading test nothing but the child's accuracy in word pronouncing. The words which are not pronounced correctly, the words omitted or misplaced, are checked; but these tests provide no means for measuring the pupil's ability to express thought relations. The child may read in a monotone, with no variation of speed or force and with no intelligent grouping of words, and still pass all of these tests. An examination of scores of the oral reading tests available reveals the facts that the fountain heads of instruction in the field of elementary reading have thus far devised no way of grading the merit of oral reading except by checking words, and timing, with speed as a criterion of excellence. These tests make no attempt to check the interpretation of the thought content or the mechanics which must be understood and employed if the thought is to be clearly revealed.

Achievement in oral reading can be accurately measured and is being accurately measured by objective tests devised by speech experts. Speech teachers, not content with word checking and timing, are measuring the ability of the reader to make the meaning of a passage clear and to impress it vividly upon the minds of his hearers. Furthermore, the various skills which the reader must employ to make the meaning clear are now being objectively measured by teachers of speech. Because of the progress that has been made in the last fifteen years in speech research laboratories, it is now possible to measure range of pitch, range of speed and force, the pauses, grouping, inflection—almost all of the factors which make reading intelligible and meaningful. But the teacher who has had no speech training does not know how to use such tests.

Professor Brooks even asserts that these items which he lists under expression "Have not thus far been measured objectively with success."[9] This shows that, in some cases at least, departments of

[9] Brooks, *op. cit.*, 92.

education have not appropriated the results of all the research in oral reading which has been carried on by departments of speech. These departments have conducted their own investigations, largely in silent reading, oblivious of the findings of speech research workers; apparently unaware of the tremendous educational values of oral reading in the intermediate and upper grades; limiting the word reading to silent reading. Therefore, prospective teachers are taught in many departments of education that oral reading is dangerous above the primary grades, as pointed out above, and is of little value in itself. The same group of students, if they elect a course in a department of speech, are presented with a contrary set of principles and attitudes.

The author of this article feels that the speech group is not so much to blame for this lack of co-ordination as is the education group. Certain authorities in the field of speech have interested themselves in the speech problems of elementary schools. Some have prepared texts suitable for teacher-training in this field.[10] Each number of the QUARTERLY JOURNAL OF SPEECH contains an abundance of material specifically directed toward the solution of elementary reading and speech problems. However, one may read many volumes of educational journals without finding a single article on oral reading or oral composition from the pen of an authority in the field of speech.

Furthermore, teachers of speech, like all other persons in the teaching profession, have had a number of courses in a department of education. (Fifteen semester hours of education courses are required by most colleges if the diploma is accompanied by a certificate to teach.) Thus, teachers of speech have a knowledge and appreciation of the fundamental principles and techniques of teaching which have been contributed by leaders in the field of education, including their contribution in the field of silent reading. Again, however, the converse is not true. By no means all teachers of education have had fifteen, or ten, or even five hours of work in a department of speech; many, as has been shown above, have neither knowledge nor appreciation of the principles and techniques of oral expression as they have been worked out by scientific research in the field of speech.

It would be well for the group who know how to teach the oral interpretation of the printed page, who know what good oral reading is, and who can accurately analyze reading errors, to enter the field of elementary reading. State and division organizations of teachers

[10] For instance, L. E. Bassett, *Handbook of Oral Reading* (1917).

of speech should recommend to state departments of education that in the elementary curriculum training in oral reading be reinstated and that reading be taught only by teachers whose training in the oral interpretation of the printed page has been certified by a department of speech. The requirements for teachers' certificates should be modified to make such provision possible. Our NATIONAL ASSOCIATION is carrying on an effective program of research in this field, but its benefits must be brought to bear definitely upon the state curriculums now in process of revision, and upon the certification of elementary teachers, if oral reading is to be lifted out of the miry pit into which it has fallen.

SPEECH TEACHING IN THE ELEMENTARY GRADES

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SPEECH is the most important communicative factor in the world but is it given the place in the educational systems that it should have? For many years the written side of language has been taught in the elementary grades, oral reading has been stressed, grammatical mistakes have been corrected, and in recent years creative dramatics has been included, but the fundamental principles of speech, as such, have not been taught. Speech under the heading of "Public Speaking," has been left to an elective course in high school, and the students needing it the most have passed it by.

Speech teachers have seen the need for some years of co-operation in the elementary grades in laying the foundation for good speech. As soon as a child enters the school system, this speech training should begin, and continue each year to build up the child's confidence and ability to express himself through the medium of speech.

An experiment has been carried on in one of the Grand Rapids Public Schools in the fifth grade for the past three years. The school is in a foreign district, where Polish and Dutch are spoken in many of the homes. Most of the children do not speak clearly or distinctly when they come into the school. The usual problem of children's not talking loud enough in class room recitations also tends to prevail.

In the Language period one day the class took Vachel Lindsay's

poem, "I Saw a Proud Mysterious Cat," and read it aloud in unison. The instructor saw that they were not reading it together and they could not be understood. She began to talk about the necessity of ending their words. For example, in the word "proud" they found that if they carefully ended the word, sounding the consonant "d," they were ready to launch the more difficult word "mysterious." The class discovered that if they read more slowly, consciously thinking about ending each word before beginning the next, they were more readily understood.

From this unison reading, a verse-speaking choir developed. They tested one another's voices, dividing into three groups, high, medium, low, according to their natural speaking voices, organizing into a choir of fifty-eight voices.

The aim of this experiment at first was purely an enjoyment of group participation in poetry, but the class found that if they were to have good results, they must observe some of the simple fundamental principles of speech. Definite work was taken up.

The first problem the choir worked on was that of correct posture habits. They knew that correct posture would help to give them uniformity in appearance which they wanted, also that it was requisite for good breathing habits. Together they developed a simple outline on the blackboard, points which they felt constituted good posture, as well as some suggestions on how to attain it, which were as follows:

A Correct Posture

1. High chest . . . chest in active walking position.
2. Flat back and hips.
3. Relaxed shoulders and neck.
4. Erect standing position.
    a. Check by standing against the wall. If the back of the head, shoulders, hips, and heels are in alignment, position is correct.

Suggest: 1. Pull yourself up from your waist.
2. Feel as though something were pulling you upward.
3. Try to stretch your head to touch the ceiling.

Another problem which was worked on throughout the semester was correct breathing habits. The choir discovered for themselves that their voices carried better if they were breathing correctly. They

were shown by a diagram on the blackboard what was meant by low chest breathing, which is desirable, and how they might acquire better habits. Some simple exercises were given daily to the choir to improve their habits in transferring high chest to low chest or abdominal breathing. In the QUARTERLY JOURNAL OF SPEECH for February, 1934, there is an article entitled "Correct Breathing Habits for Children's Speech," which is practical for fifth and sixth grade children.

After one choir rehearsal, the members, in discussing their results, agreed that their posture was good, they were breathing from the low chest region, but that they were not getting their message across. Their attention was called to the use of the lips, tongue, teeth. As they worked on this problem, they chose as their slogan "Become Speech Conscious." They found if they dropped the jaw the word being formed could come out because the closed gate of the teeth opened, and active lips did their part to form the word. The class played a "whispering" game as a short drill to make them conscious of using the lips, tongue, teeth. A child stood up in front of the room and whispered a familiar line of poetry using exaggerated mouth movements, but not allowing any sound to come out. The choir guessed what she was whispering and in turn repeated the same line back to her without tone.

The children gradually gained a "listening ear" for clean speech, becoming alert, first, to the necessity of ending all words carefully; second, putting in all the parts of a word. The children knew the meaning of the words "vowel" and "consonant," but the language at first was kept as simplified as possible. For example, if a child slid over his pronunciation of the word "multiplication," saying "mul-pli-ca-tion," another child would volunteer the criticism, "I didn't hear John put in the 'ti.'" Later in the semester the teacher used the expressions "sharp articulation," and "clear enunciation," and the class readily accepted these words into their vocabulary. In the same manner the verse-speaking choir's concept of "voice placement" was developed. They had within their own organization a low group, who spoke in a low tone, a high group who used a high tone. Both groups at times blended their tones with the medium group, giving them specific drill in tone variation, inflection, and voice placement.

The verse-speaking choir also afforded excellent opportunity for drill in phrasing and pausing. When a poem new to the choir was first presented to them, each member of the group was given a mimeographed copy. They would read it through silently first. Then a group discussion followed. Finally, when they felt that the meaning

of the poem was perfectly clear, and the vocabulary was made their own, they chose one student to read aloud. Together they decided where natural phrasing came, or where a slight breath pause helped to clarify thought. The choir was then ready to mark their copies. Unified marking helped them to attain a harmonious, unified effect with fifty-eight voices blending as one; also, the marking served as a constant reminder to maintain clear enunciation. For example, in Vachel Lindsay's poem, "Two Old Crows":

	"Two old / crows
High voices	Sat on a fence rail
	Thinking / of effect and cause
Medium voices	Of weeds and flowers
	And nature's laws."

The choir underlined the "d" in "old" to remind them that they must end that word if they wanted to emphasize "crows" successfully. They put a slanting line between the words "Thinking" and "of" as a reminder that there is a slight breath pause for emphasis of thought.

The children sustained interest during the year and they expressed eagerness and enthusiasm to work out new poems, experimenting, perhaps, with a rhythmic beat of a bass drum as an accompaniment to Mr. Lindsay's poem, "A Dirge for a Righteous Kitten"; or with a group of ten hammers beating in rhythm in accompaniment to A. A. Milne's poem, "Shoes and Stockings"; again, perhaps imitating bodily rhythm of a child swinging, while the choir gave Robert Louis Stevenson's poem, "The Swing," together with a musical accompaniment of a singing choir.

The results of this experiment have been far reaching. First, there was a carry-over in their other school work. The group as a whole began to enunciate more clearly; they were easily understood; their audience manners were improved; they ceased to be so self-conscious; they welcomed opportunities to lead school assemblies and take initiative in other activities where speaking was required. Second, there were favorable reports from parents that there was a noticeable improvement in the children's speech at home. Third, the experiment aroused the interest of all the other elementary schools in the city. As a result this room teacher was asked to conduct a class of seventy elementary teachers and take them through the beginning steps of the choir work just as though they were a class of fifth grade children.

The results of this work were very enlightening. Practically none

of the teachers had had any previous training in speech. Many of them had speech defects. They all had the desire to improve themselves and they were seeking a method by which they could impart it to the children. In ten lessons, the verse-speaking choir work, its organization, and the development of many poems were taken up. But what those teachers needed, to carry on the choir work, was first a foundation, a beginners' course in the fundamental principles of speech.

In answer to the Editor's question, raised in THE QUARTERLY JOURNAL OF SPEECH, April, 1935, "Is it that elementary teachers should be required to take speech courses in preparation for their work?—it would seem logical that the elementary teachers should be required to prepare for their responsibility in training boys and girls in the fundamentals of speech. They have the children first in school, when they are learning to think aloud, when they are building their vocabulary, and when they are rapidly establishing speech habits for life. But teachers must know the fundamental principles themselves before they can provide experiences and develop better speech habits in the children.

If the educational system is to fulfill its obligation and responsibility to the boys and girls and to society, it must require that its elementary teachers be instructed in the fundamental principles of speech.

PLAY-MAKING IN THE FIFTH GRADE

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VERY few elementary schools have speech training as a part of their curriculums. The sincerely interested teacher must find a way of working this training into her already crowded program. It is in such a plan as the one I shall describe that a number of the aims of speech education may be realized.

Speech is necessarily social and may be learned only by doing. Through speech the child co-operates with his fellows and develops child powers of self-expression. Instead of placing the emphasis upon the objectives of speech education ourselves, we are causing *him* to emphasize the importance of clear, pleasing voices and good enunciation. It is for these reasons that a play-making project may be full of untold possibilities.

About four weeks before Christmas the suggestion was made that it might be fun to have a Christmas play that was our very own, every bit of it. It would be the work of the fifth grade with no grown-ups in it at all.

The suggestion was greeted with that enthusiasm which is ever present for new activities. Next came the problem of what kind of a play and how to write it. I suggested that we would want a number of boys and girls in the play and called for situations involving children. As quickly as I could write one suggestion on the blackboard I was given another until there was a fairly long list including a Sunday School class, an orphan asylum, a poor family with lots of children, brownies, fairies and so on.

When I asked them where the scene was to be laid, I got more answers than I could write, varying from the sublime to the ridiculous, from a tropical jungle to the stage in an opera house. The most frequent, however, were various forms of a rich house and a poor house.

From the scenes, we went on to phrases suggestive of activity. These came thick and fast: bums eating under a railroad track, fairies dancing, poor kids looking in at a window, rich kids dancing around their tree. Again, it was a situation having to do with rich or poor children that was given most often. Finally, someone, almost beside himself with joy at his inspiration, cried out, "Poor kids looking in the rich children's window on Christmas Eve." There was general acclaim and all other ideas became non-existent. For all the wandering of imaginations, it was something within their own experience that they chose. When, about this time, some realist commented upon the fact that we had forgotten recess, he was told most abruptly to "skip it."

The phrase, "poor children looking in rich children's window" was written on the board. Then I asked, "What do you see when you close your eyes?" The answers followed one another from all over the room. Often there was general disagreement with a suggestion, and possibly the statement was modified. When a boy said no one would allow children to go out alone at night he was answered with, "The mother works." "Well, where's the father?" Some of the explanations for the children's being out alone were lurid. One child said that the father was in jail and the mother drunk. Someone else, that the parents were both dead and the grandmother who had been caring for the children had died that day. However, these melodramatic ideas were overruled, and after many suggestions and much

discussion it was decided that there were three children whose father was dead and whose mother worked. Since it was Christmas Eve, the mother was having to work late and the children had gone out to see the Christmas things. As they wandered along they came to the window through which they saw the rich children dancing around a beautiful Christmas tree.

That the poor children should go inside and enter into the fun was readily agreed, but how to bring this about in the proper manner was a matter of deep concern. After many pros and cons it was decided that one of the rich children should look out of the window and, seeing the poor children, should invite them in to join the fun. From this to a happy-ever-after ending was no difficult step. The poor mother was brought to the house and the rich father saw that they were never again in want.

That there must be singing in the play seemed to be a foregone conclusion, and so it was decided that we would have carolers come along the street singing. The children would be following the carolers when they came to the lighted window. Also, it would be nice to have the children sing around the Christmas tree. And so the rough form of the plot was finished.

We had a big afternoon's work, but the ardor had not waned the next day when we divided into groups to write the dialog. Three groups wrote dialog for the first scene and three more wrote it for the second scene.

The third day the leader read the product of his group's work. The dialogs for Scene One were read and criticized. The class pointed out the best in each paper and the three leaders were asked to write one dialog including the best from the old ones and the new suggestions made. The same procedure was followed with dialogs for the second scene.

On the fourth day the rewritten dialogs were submitted and criticized. The pointing out of some of the weaknesses and inconsistencies showed clear thinking on the part of the critics. The play was now given one more revision and then considered finished, although a number of minor changes were made after rehearsals were started.

When the question of music arose, the class seemed agreed upon the use of old carols; but having displayed their independence, they were looking for other worlds to conquer and only a hint set them to composing their own songs. Our music supervisor co-operated with us and gave extra time to the work. Following my procedure, she let the children do the work. She asked them to tell her about the

play. Were their songs to fit the play? What did they want to sing about? Of course they wanted to sing about things in the play. The supervisor told them to think of a phrase that would be a nice beginning to a song and stand and sing it. As soon as a child sang a phrase she played it on the piano and wrote it down. She then called for a following phrase until finally a short melody was worked out. This was more individualized than the creation of the story, since there are fewer children who can imagine a tune with words, and stand and sing it. However, in each song of several lines, there was the work of several children. After we got the melody, we were able to make as many stanzas as we chose. One song was to be sung around the tree, and the other as they all went off to bed at the end of the play.

When it came time to assign places, I was afraid I might have to take a hand. But after a short talk on the importance of committees and directors in a production, I asked each child to think very hard about his own abilities and his own likes and write on a slip of paper what he wanted to be. To my great surprise and joy there was only one child I had to change—a child with a decided speech defect who wanted to be one of the actors. In almost every case, the child chose the part I would have assigned to him.

We had an elaborate plan of committees, so that every child held some position. In the play there were three poor children, five rich children, three adults, four bundle-laden pedestrians (who by their conversation at the opening let the audience know it was Christmas Eve) and as many carolers as we wanted. Then we had committees: scenery, properties, and costumes. We had a general director, a music director, an assistant, and a prompter.

The scenery committee had a weighty problem to handle and fully appreciated the seriousness of their duties. The play was to be presented in the classroom and there were two scenes to be arranged for, one on the street and one in the house. My part here was to insist that all that was necessary was something to suggest an exterior and an interior. From this they hit upon the following plan. The boys on the committee hunted up packing boxes, which they tore up. They nailed the boards together until they had a frame about three yards square. They braced this by nailing other strips across from side to side. Although there was a multitude of nails in this, most of them were bent and the frame was none too steady. However, it was covered with wall-paper taken from the ever-present supply of old rolls kept for just such occasions. Since this frame was to represent the wall of a house, bricks were drawn on the plain side of the

paper with crayon. In the middle of this wall a square space was left to serve as a window. It was through this that the children were to look.

The property committee brought chairs and a table. Although I had planned to get a real Christmas tree, I did not interfere when they brought in an artificial one. Since time was getting short, I permitted them to use a fireplace which was already built and stored away in the basement. The boys brought logs to fit into the fireplace.

The costume committee decided what each child should wear. Their ideas of clothes for the rich and poor were quite dramatic. They had the rich children wear their very best clothes and hunted out the most impossible rags for the poor children.

When it came to the production, everything was carefully planned. The interior was set with the classroom wall as backing—it is an old building with plenty of space. The fireplace was put against the wall and the furniture arranged to look like a living-room. The rich children and their parents took their places, and the scenery boys propped the wall frame in front of, and hiding, the interior. So when the play began, it was the exterior we saw, though we could see the children through the window as they played around the tree.

When the rich child looked out of the window and saw the poor children outside, he stepped out around the side of the frame and was out-of-doors talking to the children. He invited them in; the scenery boys walked off with the exterior wall and they were all in the living-room.

In order to clear the stage at the end, the children, after hanging their stockings, went off to bed singing their goodnight song.

While work on the play itself was in progress, the class made booklets containing the play, music, and illustrations. Each child drew and colored at least one picture illustrating some part of the play. Some of them carefully copied the manuscript, while others worked long and laboriously at copying the musical scores of their original songs in ink. Still others designed and made backs for the booklets. These were made to present to the supervisors who had been interested in the project.

During the whole period of time spent on the play, interest was so intense that all work was done with more conscious effort in order that they might have more time for the play.

There was an application of "regular" school work throughout the whole procedure. Enunciation and diction were stressed and attention was given to the best way to have characters express them-

selves. It was decided that even the poor children should use good English. The carols were practiced until they could be sung clearly and from memory. The importance of time and rhythm were brought out on the composition of the original songs.

Though these things are important, I am convinced that the greatest value derived from the work was social. These children were learning lessons in independence, co-operation, and creation that were of more lasting value than much of the so-called practical school work. They were learning by doing. The enthusiasm and diligence with which they worked were proof of the importance of the plan to the children themselves.

If they learned to co-operate, that in itself is important enough to justify the project. In the entire time there was only one case of dissention in the ranks. In a fit of temper, a spoiled child threatened to "quit" if something was not done his way. He was ignored. He needed no punishment; he had meted out his own and soon realized it. As I watched him, I was sure it would be a long time before the lad made the same mistake again.

A project of this kind can, then, be of inestimable value in school work. The most difficult task for the teacher is "keeping out." After all, is that not a fault of all grown-ups in dealing with children? Rather than lead and pull, should we not guide and inspire?

THE STORY-TELLER AND HIS TREASURE CHEST

FRANCES PEARSON
Pennsylvania State College

But he (the poet, prince of story-tellers) cometh to you with words set in delightful proportion . . .; and with a tale, forsooth, he cometh unto you, with a tale which holdeth children from play, and old men from the chimney corner, and pretending no more, doth intend the winning of the mind from wickedness to virtue; even as a child is often brot to take most wholesome things, by hiding them in such other as have a pleasant taste.—SIR PHILIP SIDNEY—1595.

THE history of story-telling, with its tales of bards, troubadours and meistersingers, is a fascinating romance in itself. What child does not know the story of Sir Philip Sidney's sacrifice of the water for the wounded common soldier? Therefore, seven cities claim Homer dead, and no age goes down unwept, unhonored and unsung that has its minstrels.

In early times story-telling was the chief method of imparting knowledge to the young. Stories were used to teach codes of honor and standards of conduct, to teach religious truths, to impart morality, to give instruction in law and custom—in short, to educate. And so in our time, when faced with an eager group of young people demanding a story, we will be sure, if we are true to the heritage, that the tale will contribute something definite towards the mental, moral, or spiritual growth of the children.

But all this with a caution. Once asked by a friend to account for the great success of his story, "The Other Wise Man," Dr. Henry Van Dyke replied: "Perhaps it is because the tale follows the rule I have tried to keep in all my writings: Never tag a moral to a story, and never tell a story without a meaning."

Before we can find a story to tell, we must know something of the story interests of children. One should select stories beautiful in language and theme, that embody high ideals, and that suit the psychological period of the child-audience. The following age-group is helpful, but any such chart is merely suggestive; the good story-teller experiments and selects. These age-groups are roughly classified as follows: 1. Rhythmic Period, from baby-hood to six years; 2. Imaginative Period, six to eight or nine; 3. Heroic Period, eight to twelve; 4. Romantic Period, twelve on.

The Rhythmic Period is sometimes known as the realistic period, because small children are interested in real things. They like to hear about the cat, the chicken and the dog; you will notice that their own games and plays deal with realistic things. Give such children rhymes, jingles, stories of repetition, and cumulative tales. At this age the child demands stories that have the characteristics of the ballad, and the ballad is the baby of literature: quick action, repetition and refrain, rhythm, familiar objects tinged with a bit of mystery. Don't neglect *Mother Goose*. The child loves its rhyming jingle, listens eagerly for its nonsense surprise and understands its dramatic action. Heed the warning of a professor of literature: "If you want your child to love Homer, do not withhold *Mother Goose*."

In the Imaginative Period the child plays he is someone other than himself; it is the Fairy Tale Period, and the story-teller must proceed with care. For at this stage the child is passing the borderland of the realistic and the symbolical, and if the symbolical becomes real to him, then will his sleep, which is Nature's balm, become haunted with ogres and monsters. Yet such stories must be told. For if a child or adult is sure that a ghost is naught but a silly delusion,

would he ever be able to appreciate *Macbeth* or *Hamlet?* It is hopeless to expect a group of college people to produce *Cymbeline* effectively, unless they have known and loved *Snow White* as children. If you doubt Shakespeare's love of fairies read again *Mid-Summer Night's Dream* and *The Tempest*, and especially Mercutio's speech to Queen Mab. *The Iliad* is full of the supernatural, as are so many of the Norse legends. To scorn the fairy tale is to scorn the source of our literature.

If the child is inclined to confuse the real and the make-believe, there is a simple way out. When he asks whether the story is true, tell him, "No, but once upon a time people thought it was true." On the other hand, a much better way is to acquaint yourself, before telling a fairy tale, with something of its history and meaning. Folklore is a fascinating study. To tell similar stories in graduated sequence is a help. Thus, little David's slaying of the giant, Goliath, is logically followed by Christian's conquest of the dragon Appollyon, and chivalrous Beowulf's battle with Grendel for his friend's sake. The child is not likely to acquire fears if you yourself tell fairy tales and legends with enjoyment and invest them with an atmosphere of make-believe.

The similarity of tales found among peoples of widely separated regions may be evidence that they come from a common source, or it may simply point out that the same emotions and thoughts are common to all peoples. Thus, some form of Cinderella is found in every country in the world; *Brier Rose* comes from Germany, and in France it is called *Sleeping Beauty*. And the same lessons are taught everywhere; the French *Diamonds and Toads*, the German *Snow White and the Seven Dwarfs*, and the Bohemian story of *The Twelve Months*, all teach that selfishness brings punishment and kindness reward.

In selecting fairy tales, choose first the ones that originated in the childhood of the race—the stories from Grimm Brothers or Perrault. But be sure *to select*. Stories in which cruelty, revenge and bloodshed have a large part should not be told to young children, no matter how beautiful the language or what their origin. *Blue-Beard* is an example. A classic though it is, it is not suitable for small children. All literature, to quote Sidney again, is "a speaking picture, with this end—to teach and delight." In other words, the purpose of story-telling is to refine the feelings and emotions, not to brutalize, shock or corrupt them.

After telling the ancient stories, make use of the best from the

more modern writers, of whom the most outstanding representative is Hans Andersen.

In the third period of our age-chart the barbaric, fighting instinct comes to the fore. At this time boys, especially, are destructive, not from cruelty, but out of curiosity: they want to see the wheels go around and why they go. They demand action, danger and daring; since they cannot actually become pirates, sail the seven seas and have the dangerous and exciting experiences for which they long, they listen with rapt attention to tales of adventure. The boy is thrilled by physical bravery, and the girls stand by in admiration.

Make use, therefore, of stories that arouse ideals and fine aspirations. Robin Hood, so fearless and so kindly, makes his story one of the best. He strove to stamp out injustice and tyranny; and they learn—these eager boys and girls who listen to us, that his spirit is the foundation of the "democracy that underlies every just government." Howard Pyle's *Some Merry Adventures of Robin Hood* is excellent. This, too, is the age for adaptations of King Arthur and his Table Round, and of the *Iliad* and the *Odyssey*, and of *Sigurd* and *Beowulf*. Give them the tale of Roland and Oliver and that Spanish hero, the Cid; keep to the realm of heroism. Do not make the mistake of entering the field of romance; *Pygmalion and Galatea* will not satisfy an adventure-craving boy. Biographies, of course—conquistadores! Columbus, Magellan, Drake; Pasteur and George Stephenson; Florence Nightingale and Clara Barton; Father Damien and Livingstone—all these to whet the spirit of these young pioneers.

Taste in literature changes just as personal habits change. Therefore, when the boy begins to slick his hair and the girl to be interested in just the right shade of powder, then has come the fourth period, the Romantic. Therefore, give these boys and girls stories of romance and chivalry. Give them the full breath of chivalry by introducing them to the well-known epics in their entirety. Especially introduce those tinged with romance: how that the knight risks his life in loyalty to principle or in defense of his liege lord or of his lady fair. Now the vow of the Round Table takes on real meaning; make use, therefore, of *The Boy's King Arthur* by Sidney Lanier and follow that with *The Story of Parsifal*, retold by Anna Alice Chapin. Tell them the tales of the Minnesingers, the Troubadours and the Crusades, especially the Children's Crusade; and of heroes such as Charlemagne and Richard Coeur de Lion; and of heroines like Joan of Arc. Trite as it may sound to say,

> Lives of great men all remind us,
> We can make our lives sublime,

we ought not to forget the fundamental truth behind the platitude: man always is, and always has been, the hero-worshiper; civilization strides forward with seven-league boots when good leadership inspires good fellowship.

Telling the story depends largely upon your own enthusiasm. The test for choosing a story for re-telling is not, "Everybody says that this-or-that tale is good for my boy or girl," but rather, "This story, I know and feel, contains a fundamental value as good for me as for my boy and girl." "To describe a blazing fire or a tree," says Guy de Maupassant, "let us live with that fire and that tree." In other words, we cannot tell well what we do not feel.

From time immemorial all stories have had two aspects: the idea or substance, and the form. To make a metaphor: the idea or substance is a liquid metal, and if one has gold, silver, bronze and iron to choose from, who will not choose the gold? And if the form is the pattern or mould into which the metal is poured, then care must be taken that the pattern is a worthy one. Therefore, read the story through silently to get the atmosphere, setting, characters and plot. Familiarize yourself more fully with the story by writing down the incidents in the order in which they occur; notice how one leads to the next and how all lead to the climax. Study especially how the author creates suspense. Do not hesitate to use the author's words and phrases, for they, word-masters, have words that laugh and cry. Much of the charm of Kipling's "Just-So Stories" would be lost if Kipling's words were not used. Always tell the story directly to your audience, talking to them as you would do in ordinary conversation.

After all this, if the children, like Oliver Twist, ask for more, then you will know that you are the accomplished story-teller and that you have poured some of the refined metal into that form or pattern called the Race Mind.

SUGGESTIVE COURSES OF STUDY NOW IN USE

Dayton, Ohio

The course of study is built upon the theory that good habits of speech should be established in the formative years of child life. LUCIA MAY WIANT.

Grades 1 and 2—Emphasis on faultless articulation, clear conversation, correct pronunciation.

Phonics used as a means to secure distinct speech.

Memorizing gems from literature—one each week.

Grades 5 and 6—Aim to develop the child in character, self-confidence, initiative, poise, individuality.

Emphasis on voice development, breathing, vocabulary.

Grades 7 and 8—Correlate ideas with earlier training to become an effective speaker, free from embarrassment.

Practice with short conversational topics.

Research topics for extemporaneous speaking.

Alabama College for Women, Montevallo, Alabama

This is what we try to accomplish in each grade at the college training school. Of course, work overlaps and is repeated in each grade. HELEN OSBAND.*

Kindergarten—Pantomime; some sound accuracy; ear training; tongue and lip movement.

Grade 1—Vowel and consonant accuracy; speech improvement mainly.

Grade 2—Listening to sounds; repetition of sounds; range, force, pitch. We mimic cows, chickens, doves; tell what the three bears said in appropriate pitches, etc.

Grade 3—Beginning of relaxation study. We imitate the wind, etc., for breath control, tongue and lip movement, etc.; through creative dramatization we motivate.

Grade 4—Short story telling; much pantomime; speech games; make up games; encourage individual to "think on his feet."

Grade 5—Use pantomime a great deal to help overcome self-consciousness; speech composition; emphasize resonance and tone quality.

Grade 6—Observe examples of good speech in others; use all manner of competition; tongue twisters a favorite device; breath control emphasized; some idea of what speech is; tests for control.

Madison, Wisconsin

What have children accomplished at each grade level in each of the strands described in our program? This I must answer from my own auditorium teaching. My course is very flexible. CARRIE RASMUSSEN.

Grades 1 to 3—I try to have the children so familiar with all forms of bodily action that they can handle their bodies well later. We begin with rhythms, then games, jingles and poems, pantomimes, creative dramatics.

Fourth Grade—First semester: we interpret what we read both orally and bodily.

Second semester: story telling and voice training.

Fifth Grade—First Semester: poetry from every approach.

Second Semester: manners, monologs, dramatics.

Sixth Grade—First semester: talks, conversation, dramatics.

Second semester: poetry, interpretation, choral speaking.

We use parliamentary activities in all classes; they are all named, have a meeting fortnightly, and proceed simply—as it seems to me they should do in the grades.

* Now of the University of Alabama, Tuscaloosa.

In addition to this special speech work with all children in the school, I confer personally with each classroom teacher, and together we develop a unit of work which her children have worked on for several weeks in her classroom, into an auditorium program for the school. This gives the child an opportunity to tell what he knows in his own words, and shows him how he can talk when he has something real to talk about. These unit programs take various forms; the same type is never repeated. That keeps us all alive. It seems to me that the new method of unit teaching offers a golden opportunity for the teacher to teach speech.

The program is elastic. When I find children are deficient in some one detail, I work on that, but my general outline is something like the above.

Courses of Study in some strands of speech activity, principally for the auditorium, are published by the Boards of Education of:

Akron, Ohio
Dallas, Texas
Dayton, Ohio
Detroit, Michigan
Gary, Indiana
Ithaca, New York
Kansas City, Missouri
Long Beach, California
Pittsburgh, Pennsylvania
Portland, Oregon
Seattle, Washington
South Bend, Indiana

SHORT REFERENCE LISTS FOR THE ELEMENTARY TEACHER'S BOOKSHELF

IRENE POOLE DAVIS
California

GENERAL SPEECH:

Avery, Elizabeth; Dorsey, Jane; and Sickles, Vera: *First Principles of Speech Training,* Appleton, 1928. $3.00.

Card, Marjorie; and Wines, Emma: *Come to Order!* Doubleday, Doran, 1929. $2.60.

Craig, Alice Evelyn: *The Speech Arts,* Macmillan, 1929. $1.60.

Chafee, Edith Teall: *Parliamentary Law,* Samuel French, 1930. $1.00.

Gray, Giles Wilkeson; and Wise, Claude Merton: *Bases of Speech,* Harpers, 1934. $2.25.

Kirk, Florence H.: *Rhythmic Games and Dances for Children,* Longmans, 1914. $1.35.

Meader, Emma Grant: *Teaching of Speech in the Elementary Schools of England and the United States,* Teacher's College, Columbia University, 1928. $1.20.

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O'Neill, James M.; and Weaver, Andrew T.: *The Elements of Speech,* Longmans, Green, Revised edition, 1934. $3.00.

Raubicheck, Letitia; Davis, Estelle; and Carll, Adele: *Voice and Speech Problems,* Prentiss-Hall, 1931. $1.60.

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Woolbert, Charles Henry: *Fundamentals of Speech*, Revised Edition, Harpers, 1934. $2.25.

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Arlitt, Ada Hart: *The Child from One to Six*, McGraw-Hill, 1930, $2.00.

Blanton, Margaret and Smiley: *Child Guidance*, Century, 1927, $2.25.

Feagro, Marion L.; and Anderson, John E.: *Child Care and Training*, Appleton, 1929. $2.00.

Gesell, Arnold: *Infancy and Human Growth*, Macmillan, 1928. $3.50.

McCarthy, Dorothea: *Language Development of the Pre-School Child*, Minneapolis, University of Minnesota Press, 1930. $2.50.

McDowell, Elizabeth Dickinson: *Educational and Emotional Adjustment of Stuttering Children*, Teacher's College, Columbia University, 1928. $1.50.

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Stern, William: *Psychology of Early Childhood*, Henry Holt, 1930. $5.00.

Strang, Ruth May: *Introduction to Child Study*, Macmillan, 1930. $2.75.

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Bennett, Rodney: *The Play Way of Speech Training*, London, Evan Brothers, 1927. 2/6.

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Bolenius, Emma M.: *Elementary Lessons in Everyday English*, Cincinnati, American Book Company, 1920. $.80.

Mabie, Ethel: *Language Development in the Primary Grades Through School Activities*, Bloomington, Ill., Public School Publishing Company, 1930. $0.60.

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Patterson, Samuel W.: *Teaching the Child to Read*, Doubleday, Doran, 1930. $2.50.

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Sloman, Laura Gilmore: *Some Primary Methods*, Macmillan, 1927. $1.80.

Wohlfarth, Julia H.: *Self-help Methods of Teaching English*, Chicago, World Book Company, 1925. $1.88.

Young, Nell J.; and Memmott, Frederick W.: *Methods in Elementary English*, Appleton, 1923. $1.20.

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Barrows, Sarah T.; and Case, Ida M.: *Speech Drills for Children in the Form of Play*, Boston, Expression Company, 1929. $1.50.

Barrows, Sarah T.; and Cordts, Anna D.: *Teacher's Book of Phonetics*, Cincinnati, 1926. $1.40.

Clendenning, Frances; and Lower, Maude C.: *Mastering English*, Macmillan, 1926. $1.20.

Douris, Elizabeth; and others: *Graded Objectives for Teaching Good American Speech*, Dutton, $1.00.

Gray, Giles Wilkeson; and Wise, Claude Merton: *Bases of Speech*, Harpers, 1934. $2.25.

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McCullough, Grace; and Birmingham, Anna: *Correcting Speech Defects and Foreign Accent*, Scribner's, 1925. $0.88.

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Bower, William Clayton: *Character Through Creative Experience*, University of Chicago Press, 1930. $2.50.

Brown, Corinne: *Creative Drama in the Lower School*, Appleton, 1930. $2.00.

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Fish, Helen Randle: *Drama and Dramatics*, Macmillan, 1930. $1.40.

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Lutz, Florence: *The Technique of Pantomime*, Berkeley, Sather Gate Book Shop, 1927. $2.25.

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Ward, Winifred Louise: *Creative Dramatics*, Appleton, 1930. $2.25.
Wise, Claude Merton: *Dramatics for School and Community*, Appleton, 1923. $3.00.

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EDITORIALS

It is a pleasure to record the receipt of a tremendous volume of manuscript for the QUARTERLY JOURNAL. It is a matter of regret that it can not all, nor even in large part, be printed. There is more than a year's supply on file at the present moment, with a continual flow of additional material being received.

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This condition suggests certain observations: (a) that authors study the files of the QUARTERLY JOURNAL to be sure they are not duplicating the essentials of earlier writings; (b) that they write with as great a brevity as is consistent with a proper expression of their thoughts; and (c) that they strive persistently to do better writing.

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This issue contains several articles wherein authors have set forth opinions on controversial issues, some judicially, some earnestly, some strenuously, some violently. That is probably as it should be. Given enough honest fire in this number of the JOURNAL, there will probably be enough manuscripts in response to enliven the next issue perceptibly. Sometimes frank commentators indicate that the JOURNAL can do with a reasonable amount of enlivening now and again.

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We call attention to the fact that there is a good-sized section in this issue devoted to writings by people interested in the elementary schools. It has often been said that the elementary schools receive too little attention in these pages. This issue undertakes partial compensation for earlier neglect.

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Conversely, there is nothing herein for the high schools. The reason is simple—no one has sent in anything about high schools. Hundreds upon hundreds of pages are on file, but nothing specifically for high schools. Does no one care for high schools?

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For that matter, the file of elementary school material is exhausted. If the February JOURNAL should seem to be directed wholly at colleges and universities, "there's a reason."

THE FORUM

TWENTIETH ANNUAL CONVENTION CHICAGO, DECEMBER 30, 31, 1935, AND JANUARY 1, 1936

Editor's Note—Here follows a series of articles by the President of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and by the program leaders of the approaching annual convention. These articles are intended to blaze the way for the convention program and to be provocative of the best thought of the membership upon the program subjects. It is the hope of all concerned that this year's convention, by reason of this advance opening of program discussion, may be particularly profitable.

SPEECH IN THE CHANGING SCENE

An ancient philosopher once said, "Inaction in a deed of mercy is action in a deadly sin." Similarly, a teacher who in the face of the prevailing educational unrest merely continues, without examination, to do things as he always has done them, who does not scrutinize his own procedures or take stock of himself, his educational philosophy or his methods, is likely to find one day that he has injured both himself and his profession.

This unrest, with its challenging of subjects, its changing theories of education and consequent curricular upsets and revisions, has for most teachers been inescapable. From the kindergarten to the graduate school the educational edifice has felt the tremors of upheaval. Educational associations have established committees for the examination of courses of study, for the recommendation of wide changes of curricula in the grades and in the high schools. The social and educational usefulness of many fields is being challenged. Many subjects of ancient respect are no longer being accepted merely on the basis of traditional respectability, but are having to meet the test of what is deemed their present fitness in an education.

Not only are the lower schools being affected; few colleges have escaped the throes of some educational experiment or other. Naturally members of our NATIONAL ASSOCIATION OF TEACHERS OF SPEECH have not been unaffected. As curricula are analyzed and

evaluated by administrators or educational groups, speech subjects are (and will be) scrutinized. The consequent fate of these subjects in a school, a college or a school system depends upon how well they stand the scrutiny. Such a scrutiny, like charity, should begin at home, so that the teacher will be in a better position either to defend the adequacy of his courses or to remould them himself before others do so for him.

The implications of this wide upheaval go beyond the individual and become a matter for the consideration of the entire professional group. At a meeting of the Executive Council of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH in April, questions of educational unrest affecting speech were discussed, and it was suggested that a part of this year's convention program be devoted to an analysis of some of the philosophies or policies upon which many of our speech procedures are based, with some attempt at orientation of speech and speech teachers in a changing educational order.

As the one responsible for the building of the Chicago program, I decided to accept that suggestion, and as a consequence I have developed a fair portion of the program on the basis of self-analysis and self-examination. In relation to each special subject of our general field, there will be a general-session paper or address. The number of general sessions will therefore be increased. Following each general session will be a sectional meeting which will be a continuation of a talk in the general session. For example, if a general session includes a talk on oral interpretation, one on public speaking, and another on speech science, upon the adjournment of that meeting three sectional meetings will convene—one dealing with public speaking, another with speech science, the third with oral interpretation. The general-session talks will be analyzing, challenging, perhaps. The sectional meetings following will deal with the issues raised by the speaker in the general session. His challenge may be accepted and the questions he raised debated, or a criticized method defended. In any event, different points of view will be expressed and, perhaps, in many cases, fruitful ideas and courses of action emerge.

Through such challenging examination it is hoped that some good may come. From the airing of opinion, the clash of ideas, the comparison of methods and aims, much inspiration to many should result. Weaknesses and strength should both be discovered, and the sphere of general vision should be enlarged. Thus we may, perhaps, take a step on the road to discovery of whether our philosophies and procedures are in accord with changing social and educational ten-

dencies, whether they are too rigid to withstand change, and whether they are as effective and valuable as we have believed them to be.

What is of most importance is that this examination be scientific in character. To make this possible, the aid of many of the foremost men of our profession has been sought and these programs are being developed under their guidance.

This analytical feature of the program will not eliminate papers on scholarly studies and research. The purpose is to present, in addition to the usual reports on investigations, research, and teaching procedures, more discussion of theories and methods, which may be participated in by the general membership.

A special feature of the Chicago convention will be the high school program, under the guidance of Dr. Gladys Borchers, assisted by the committee on high schools, by James M. O'Neill, Dean Dennis and the committees on teachers colleges and elementary schools. At various periods, what will amount to a full day of time will be allocated to high school programs, including demonstrations of methods in each branch of the field.

Another feature of the program is the relation of our conference to that of the American Society for the Study of Disorders of Speech and that of the National Theatre Conference. Both of these associations will have extensive programs of their own, as well as joint programs with our ASSOCIATION.

As a preface to the analytical phase of the program there are printed in the immediately following pages articles introducing current problems facing speech teachers, as well as related questions or issues to be raised and discussed at the convention. It will be observed that the subjects dealt with are—for our field—reasonably comprehensive. It is hoped that these articles will stimulate interest and forethought which will find fruitful expression in a general discussion at Chicago, beyond the talks of scheduled speakers.

I wish to thank Editor Wise for having so graciously and generously opened the pages of the QUARTERLY JOURNAL for the publication of these pre-convention articles.

A. B. WILLIAMSON, President, *New York University*

SPEECH AND THE EDUCATIONAL SCENE: NOTES ON THE FUTURE

It is a truism that the educational pattern of any society reflects the thought and practice of that society. It is another truism that

these are times in which society is rapidly changing, both in thought and in practice. Hence the present activity, and the present puzzlement, of educators: they are attempting to adjust their system to a rapidly changing social standard. In the many curricular revisions now in hand, present confusions will certainly be reflected; here and there, present insights will prove adequate to the realities of the future. But in the main, the contemporary struggle to re-make the curriculum from kindergarten to graduate school is but the first phase of the battle. The revision of ten or fifteen years hence will show rival ideas more clearly, and will bring more permanent settlement, because then society will have given to education a more clearly defined mandate. There is time, therefore, to take our bearings: to try to discover at least some of the demands that the society of the future will make of its educational system, and to find some of the new requirements that the educational system will impose upon teachers of speech.

Every social stage presents neither one color nor a single pattern, but a complex of many strands; it is, so to speak, a rather violent plaid. Yet assuredly the dominant tone of the society of 1945 will be more definitely collectivist than that of the past. With equal assurance we can say that the rate of social change will not be reduced; the stability of 1945 will be fixity of direction, not rest. Again, the drift to centralization of power, both economic and political, and indeed in every department of organized life, is amply clear, for technological developments render it inescapable. Yet the strength of the democratic tradition, together with the possibility of mass-organization lately revealed, strongly suggest that the sense of citizenship will not easily be replaced by the sense of soldiership: the individual will not give up his vote, nor his wish to control his own destiny, nor his feeling that any social organization justifies itself only as it contributes to the enlargement of the individual life. A relatively collectivist society, rapidly moving, centrally controlled, but grooved in the democratic tradition—such a society will make new and unfamiliar demands upon its educational system.

It will demand that the citizen shall be schooled in habits of co-operation, made aware of his place in various groups as well as in the larger community, more inclined to see his own life related to that of his group or class, better disposed to mass action. Increased socialization will call for an expansion of speech activities, more in the direction of discussion than in that of oral interpretation of literature. The competitive spirit, still dominant in many contests (not

merely in debate) may well find itself challenged; the pedagogic energy now spent on special training for gifted representatives of school or college may find itself subjected to critical scrutiny by those in power.

A society which moves will expect its educational system to produce flexible individuals. The rapidly shifting industrial techniques have already greatly weakened the idea of the craftsman; in the professions, similar phenomena have similarly weakened the traditional idea of the professional man. Education conceived as learning the stored-up wisdom of the past will increasingly give way to education of an anti-traditional cast, even if the almost dogmatic devotion to the experimental attitude suggested by Professor Dewey never dominates it. Basic training rather than specific training will be called for. The aims of education will be more specifically defined, but will be stated as specific to attitudes and habits of mind rather than to subject matters or to routines whose expected life is short. If attitude and habit of mind formed by educational practice receive closer scrutiny, what will be the fate of the idea of "academic discipline" or of "field of knowledge?"

It seems probable that one of the favorite assumptions of the past ten years will be greatly qualified if not discarded. That assumption has been that any organized body of knowledge has curricular worth. As knowledge ceases to mean body-of-facts and comes to mean experience or habit of action, as education lays less emphasis on acquisition of impersonal information and more on practical functioning in actual life, speech as an academic discipline will be a phrase of lessened cogency. This does not suggest merely that a different justification will be offered, in different terms, for the place of speech in the curricular pattern. It suggests that the relation between theoretical knowledge and practical skill must be re-examined; that some if not all textbooks now in use will presently appear outmoded; and that all will require critical examination of the basic assumptions as to the learning process and as to the social function of the thing learned.

Society will demand, with increased force, that education produce men and women fit for the social responsibilities of a centralized democracy; fit to work and vote in groups, fit to exercise an intelligent public's remote control over affairs. The expansion of function granted the social studies is the curricular expression of this need. What does it suggest for the field of speech-instruction? It suggests that the connection now existing between the teaching of English

and the teaching of speech will find a parallel in a new connection between the teaching of the social subjects and that of speech. Obviously, the possible uses of speech in support of the social studies lie in the area of discussion and public address; this function of speech departments will be expanded—perhaps at the expense of oral interpretation of literature, perhaps in addition to it. Increased emphasis on discussion will bring new responsibilities, for the next decades will see sharp divisions of opinion on fundamental issues, and these divisions will not be on geographical or sectional lines, but will cut through every community on class or party lines. The demand for indoctrination, and the outcry against it, is sufficiently heard even now: the conservatives see Red and impose oaths of allegiance; the radicals hold that education should prepare the next generation to re-make the world. Between these forces the teacher and director of forensics must steer his course. He will be best helped if in the next few years we can re-think and re-state the rationale of discussion in the educational system of a democracy.

Finally, a new group of educands will be presented to the educational system by the new society: adults variously organized; almost-adults in the age-groups 18-24, of whom not many are now in school, and whose full time and energy will not be absorbed by industry. For these groups, both as persons entitled to some fullness of life, and as citizens of whom the state expects intelligent activity, informal education will be increasingly organized. The part assigned to the speech function and the conduct of speech activities will be in the hands of those administrators with vision enough to prepare for the new need. Such books as Cartwright's on Adult Education and Commissioner Studebaker's on the experiments in public discussion in Des Moines suggest some of the needs and some of the possibilities; but for the field of speech we need a survey of types of extension teaching and modes of adaptation such as does not now exist. For the expansion of this activity, under many names, and under many forms of organization, is as certain as is its future contribution to the cultural life of the nation.

To sum up: new occasions are before us, and the new duty they teach points, first of all, to a re-examination, not of technical detail, but of the major outlines of our activity as seen against the background of social and educational change.

H. A. WICHELNS, *Cornell University*

INTERPRETATION

The President of our ASSOCIATION has called attention to the fact that all educational processes are being scrutinized as to effectiveness, and curricula are being revised on all levels of education. As a result of this general analysis and revision, oral interpretation of literature is attaining greater recognition and a position of greater importance than it has had for the past two decades.

The most general and indirect but most fundamental cause of this returning realization of the value of oral interpretation is the increasing desire in America for a cultural life beyond the necessary routine of an industrial civilization. As stated in a recent editorial in the *Saturday Review of Literature*, "America is less busy, much less bustling, with hours of enforced labor growing shorter and hours of enforced leisure growing longer. *The problem is now not only how to work but how to live while not working.* And, in the absence of some great calamity, this problem will outlast our time . . . Extract from American ideology the thought that education is solely a preparation for work and that work is sure to be rewarded, and the position of the teacher of literature is bound to change. His task becomes relevant, instead of irrelevant, to his students' future; it becomes practical in the best sense, in that it is realistic—not impractical because regarded as merely idealistic."

This need of a sustaining cultivated life, whether economic conditions are good or bad, is affecting cultural activities throughout the educational system. Vocational training continues, but is subordinated into proper perspective. Universities are comprehensively reorganized with adequate understanding of the importance of science and industry in modern life, but also with larger cultural synthesis of these along with the humanities. This major educational movement carries along with it recognition of the value of the great art of literature, whose function is to vivify and extend life by enabling us to lay hold of the significant experiences of the human race; and along with literature goes oral interpretation of literature, which, at its best, is the most complete and the highest form of literary experience.

Another cause related to the foregoing, but more specialized and more direct in its effect on the revaluation of oral interpretation, is the attitude of leaders in the field of educational psychology, who have been proclaiming for some years that "utilitarian period" in the teaching of reading in the public school system is ended. The distinguishing feature of this utilitarian period was an obsession with a highly specialized type of rapid silent reading which could be mea-

sured objectively in terms of speed and informational comprehension. Fortunately this period was brief, reaching its peak before 1925. After 1925 there was a return to broader objectives without loss of the real benefits of the new knowledge of the psychology of the reading process.

These broader objectives included not only speed in acquisition of facts and in gaining perspective on the abstract structure of thought, but also the need of extended cultural experience through intelligent participation in the general thought life of the world, and imaginative participation in artistic and cultural activities. In still more recent years, as a result of new psychologies, more inclusive educational philosophies and more nearly adequate scientific investigations, the primary concern of teaching of reading in the public schools has become the general personal development of the students. The center of the reading program is the child, and reading is taught largely as it enters into or grows out of the children's interests, problems and activities. Reading is considered not as a subject, but as a tool to be used in getting subject matter from other fields, including literature. It is realized that students must acquire not one reading method but a number of different reading techniques for different materials and purposes. Both the personal and social values of oral reading are again recognized.

In other words, reading has become thoroughly functional, with the well-rounded, socialized personality as the functional goal. In this development of personality, it is recognized that experience through and with literature is essential and that oral interpretation at its best is the most complete and the highest form of this experience. This ideal is sound for elementary and secondary schools, for colleges and universities, and for adult education outside the more formalized education system.

Another influence on the present day recognition of oral interpretation of literature is the increasing ear-mindedness of Americans, resulting from their constant ear-training by the radio and, to a much lesser degree, by the "talkies." During the years when we depended more largely upon the printed word for vicarious experience, we became even more eye-minded than it is natural for human beings to be. The radio and the "talkies" are helping to restore our auditory skill to a normal state of development. These two mechanical devices have, of course, increased our skill in getting experiences through all forms of the spoken word, but obviously this process includes oral interpretation of literature.

So far as the radio is concerned, there is need for direct training in oral interpretation of literature. The opportunity for literary interpretation over the radio is great if the reading is well done and adapted to radio technique. It must be admitted that such interpretation of literature can never equal in popularity the obvious antics of the vaudeville comedians. This, however, is true in general of literature and unintelligent obvious comedy, and is not a special problem of radio. It is still true that radio interpretation of literature can attract a much larger audience of intelligent and cultivated people than it does at present. Aside, however, from opportunity for actual radio reading, it is interesting to note the increasing sensitiveness to auditory values of speech in general which is being developed.

Here, then, are a few of the causes of the increased recognition of the value of oral interpretation of literature. They give to our unsolved and disputed problems a new significance.

Plans for the programs on oral interpretation at the annual convention in December include: (1) At least one talk on interpretation at a general meeting; (2) A panel discussion at which a group of four to six persons will discuss an agenda for a designated period, after which members of the audience may differ with opinions expressed by those on the panel, or direct questions to anyone on the panel; (3) A sectional meeting for the presentation of papers and demonstrations dealing with special topics.

Here are a few of the general topics which the members of the ASSOCIATION are anxious to have discussed this year: (1) Specific suggestions regarding the amount and the methods of oral interpretation at various levels of the school system; (2) Recent contributions of psychology, aesthetics and literary criticism to oral interpretation; (3) The relation of oral interpretation to other studies in the curriculum; (4) The relation of oral interpretation to other parts of the field of speech, for example, to phonetics and voice training, to acting and to public speaking; (5) Results of research and opportunities for further research in oral interpretation.

Here are some specific problems about which there is difference of opinion among members of the ASSOCIATION at present: (1) Are there objective standards for oral interpretation which can be supported by canons of literary criticism, or is interpretation a matter of personal impulse based on purely individual appreciation? (2) To what extent can the communicative or conversational mode be applied to interpretation? (3) Should we attempt to read poems in the manner of the poets who wrote them? (4) What are the present values

and opportunities for professional platform reading? (5) What are the problems and methods of choral reading? (6) What are the problems and methods of radio interpretation?

In which of these topics are you most interested? In which are you least interested? Are there other topics which you wish to have discussed at the convention?

DAVIS EDWARDS, *University of Chicago*

RHETORIC AND LITERARY CRITICISM

Author's Note—This essay, read at the Eastern Public Speaking Conference, contains, by implication at least, ideas which will be submitted for discussion at the next convention of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. The writer expects to urge that more graduate study in speech should attempt the development of critical minds through rhetorical analysis and critical synthesis. Such work requires maturity of judgment based upon acquaintance with literature, philosophy, and history. We should look to the English universities for our models rather than the German.

In 1925 Professor H. A. Wichelns published an essay entitled "The Literary Criticism of Oratory."[1] In his study he found that the literary critics had viewed oratory from the absolute standard of a timeless world; they had sought for permanence and aesthetic excellence. There can be no quarrel with this attitude, Professor Wichelns says, unless all standards be swept away. Contrasted with this literary criticism of oratory, preoccupied with permanence and beauty, is rhetorical criticism of oratory, preoccupied with effect. "It regards a speech as a communication to a specific audience, and holds its business to be the analysis and appreciation of the orator's method of imparting his ideas to his hearers." In support of this conception, Professor Wichelns quotes, with qualified approval, this sentence from Professor Hudson's "Field of Rhetoric":

> The writer in pure literature has his eye on the subject; his subject has filled his mind and engaged his interest, and he must tell about it; his task is expression; his form and style are organic with his subject. The writer of rhetorical discourse has his eye upon the audience and occasion; his task is persuasion; his form and style are organic with the occasion.[2]

This distinction would seem to be sufficiently clear to serve as a guide to critical method, but Wichelns quotes Professor Baldwin as saying that "the distinction between rhetoric as a theory of public

[1] *Studies in Rhetoric and Public Speaking in Honor of J. A. Winans*, (Century Co., 1925).

[2] *Q. J. S. E.*, IX (1923), 177.

address and poetic as a theory of pure literature seems not to have controlled any consecutive movement of modern criticism." As a potential beginning of such a movement, I should like to call attention to an article by Professor George Reynolds of the University of Colorado, entitled "Literature for an Audience."[3] In our present welter of critical confusion, he suggests, perhaps the only critical distinction which can really stand is the distinction between literature meant for the solitary reader, and literature for an audience.

In view of the small amount of criticism, either literary or rhetorical, which has been published by teachers of speech, the attempt to distinguish between rhetorical and literary criticism may seem somewhat academic. But here and there significant studies have appeared, and now, ten years after Professor Wichelns' essay, we have a critical biography of an orator, Jeremiah Sullivan Black, by a teacher of speech, in which the methods of rhetorical criticism begin to emerge with some distinctness. Furthermore, the author of this study, Professor W. N. Brigance, of Wabash, has been made chairman of a committee of the N.A.T.S. entitled "Committee on Research in History and Literary Criticism." The committee has made careful plans for the publication of a volume of "rhetorical studies" of American orators, and has circulated a statement of topics, or canons of rhetorical criticism. The fact that the N.A.T.S. now considers itself able to undertake such a co-operative research study as a major project would seem to indicate that some further consideration of literary and rhetorical criticism is of immediate and practical importance.

The history of the relationship of rhetoric to literary criticism is long and complicated. It has been explored by a number of writers and need not be dealt with extensively here. I merely wish to show that they have never been long separated. Plato attacked both rhetoric and poetry, and Aristotle, in replying to Plato, showed a clear comprehension of the likenesses and differences of rhetoric and poetic. It may be remarked in passing that the best statements of the function of oratory and poetry, of rhetoric and criticism, have usually been made in the course of replying to the constant and repeated attacks that have been made upon both. The statement of function is usually colored by the nature of the attack. In constructing these defenses, the distinctions between the two arts have frequently been lost. If poetry could be defended by giving it the practical usefulness of rhetoric and oratory, that was done. If oratory could be defended

[3] *Studies in Philology*, XXVIII (Oct. 1931), 810.

by making the orator a teacher of poetic truth, that was done. To Cicero and Quintilian, the orator was often a poet and philosopher, and could only be comprehended and criticized in the light of poetry and philosophy. Horace, on the other hand, drew many of the ideas of his *Art of Poetry* from Cicero's *De Oratore*. Longinus attempted to extricate poetry from rhetoric by insisting that the end of imaginative literature was *not* persuasion, but ecstasy, or transport. He could not prevent the confusion of the two, however, and the Italian critics who shaped early English rhetoric and criticism defended poetry on the ground of its power of persuasion. Philip Sidney thought poetry superior to philosophy because it was more persuasive. The whole long line of critics who have defended or praised literature for its power of persuading men unto righteousness have been influenced by the tradition of rhetoric. And the later, but equally numerous, critics who have attempted to free literature from the domination of morals have asserted that rhetoric and rhetorical conceptions should have no place in criticism. But in contemporary criticism, the neo-humanists, with their ethical preconceptions, have plunged criticism into rhetoric again, and even the scientific and pseudo-scientific psychological critics, with their studies of poetic attitude, tone, and intention, are bringing rhetoric back into the field again. Rhetoric and criticism, in spite of protesting friends and relatives, seem to be affinities.

The controversy which was dominant in the sessions of the last meeting of the Modern Language Association was between literary history and criticism. The historians, say the critics, ignore values; they ignore values when reading literature which has value, and they study enthusiastically thousands of printed pages which are devoid of any values which can possibly interest the literary critic. But Professor Schlesinger states baldly that the historians will never get on with their work until they have thrown off the domination of the critics. Professor Howard Mumford Jones, in his recent essay on *Literary Scholarship* says pointedly that it is not the primary business of scholarship to produce criticism. The scholar takes a particular period in which certain writers were thought important, and reconstructs the pattern of the mental life of the period without reference to any present or future interest.

Historical scholars who profess to have no eye on the present, who work independently of contemporary values and interests, are emphasizing the importance of the study of documents which critics would dismiss as outworn rhetoric or oratory. In freeing themselves from considerations of the present, they inquire how opinions of any

period came to be what they are. Rhetorical effectiveness, which they so often disdain in their own writing, becomes the subject of their historical analysis. The outworn orator acquires a new importance, and if teachers of speech do not analyze him, the literary historians will. For this analysis, however, the rhetorician has the indispensable equipment, an equipment which the historian must acquire if his work is to be adequate.

In the quarrel between criticism and history, then, the historian becomes the ally of the rhetorical critic in showing the importance of neglected rhetorical subject matter.

But in another way the critic, too, is an ally. If he disdains forgotten orators as subjects of study, he draws much more heavily upon rhetoric in the practice of his own criticism. He has values to commend. When he writes of the past, he has his eye on the present, at least so far as the present is a part of eternity. He must see that reason and the will of God prevail. Or even if he is, as increasing numbers of critics are, skeptical about permanent values, he cares the more about those values which are, or should be, values for us. Historians, as a matter of fact, are often more troubled with the obsession of eternity than the critics. If values die, they say, they will have none of them; they will concern themselves exclusively with historical facts, which, if valueless, still remain facts eternally. That is, permanence has become their chief value. But it is not necessary to desert values because they change. The development and evolution of values may be only an additional reason for attempting to establish them, and for cherishing them while they last. The growth of skepticism, then, need not, and will not, mean that all critics must turn historian. Those critics, disdainful of persuasive discourse which does not happen to interest them, become themselves writers of persuasive discourse, and thus excellent subjects for rhetorical analysis.

I have not time to treat those propagandist historians, who, flinging off the bondage of aesthetic criticism, subject themselves to the closer bonds of economic determinism or psycho-analysis, and write histories of American literature in order to damn Puritanism, or to show that revolt is really the great tradition of American literature, or to value our literature according to its usefulness in establishing the dictatorship of the proletariat. These writers study orators, and are themselves orators. They are producing material, which, if it must be approached with extreme caution, is still full of suggestiveness for the rhetorical critic.

The point I am chiefly concerned to make is that in the present

confusion of historical and critical controversy, an understanding of the history of rhetoric may become an instrument of analysis for either history or criticism. But I think it even less possible to separate history and criticism than rhetoric and poetic. These quarrels are like the bitter complaints of Jason, who, in denouncing Medea, wished that men could get children without women.

If, then, in resentment at the fact that some literary critics do not see literary value in the orators we study, we should decry all values, and call ourselves scientific historians, we limit ourselves needlessly. It must be admitted, of course, that the study of American orators has suffered more from the attempt to judge without adequate historical knowledge than it has from any excesses of the dry-as-dust historian. Our chief immediate need is for historical research. But research is not the end in itself.

It is part of our good fortunes that the processes of persuasion are so universally used that even a technical study of them possesses a much wider interest than technical studies in many other fields. But we need not limit ourselves to technical studies. We shall gain in interest and importance, I think, if we pronounce judgments of value, even if we join that rejected and despised tribe, the moralists. We pronounce adequate judgments upon the moulders of opinion without a wider view than the purely rhetorical. Even with the wisdom of Solomon added unto us, our value judgments will not be as permanent as our purely rhetorical, or historical, estimates, but they will at least record the attitudes of twentieth century scholars, and it is something to be capable of an attitude in these scientific days.

The proposed volume of rhetorical criticism is being attempted in the fullness of time. The training of scholars in our own field is beginning to bear fruit when the trends in history, criticism, social psychology, and national self-consciousness makes a study of American orators of wider interest than the professional business of thesis writing and teacher training. The beginnings in this work will be more fruitful if we are not too timid to assert values, even though we know that our criticism is thus rendered liable to change and contradiction.

EVERETT LEE HUNT, *Swarthmore College*

THE FUNDAMENTALS COURSE

The problem of teaching the course in Fundamentals of Speech at the college and university level is an old and vital one.

Its status in the curriculum in terms of aims, content, and teaching method has been summarized in the reports of surveys. Opinions regarding its organization have been presented in committee reports. These reports have been interesting but of little actual help in the development of an acceptable, basic philosophy of approach to the course.

The basic assumption of such surveys and the usual purpose of most discussions has been to provide a basis for an eventual standardization of the course. This underlying premise has limited the contribution which these studies and discussions might have made. Any systematic attack on the problem, to be significant, must begin with the fact that students, teachers and institutions vary. Standardization is neither possible nor wise beyond the confines of a given institution. With the acceptance of this point of view, the way is made clear for progress.

To yield practical results, study and discussion must be directed, initially, toward the development of an educationally sound, workable and adaptable philosophy of approach to the fundamentals course. The development of such a philosophy makes mandatory the following: First, the fundamental processes and basic attributes of effective speaking must be agreed upon and clearly defined. Second, the group tendencies and range of individual differences, among large numbers of unselected students at the college level, in terms of these fundamental processes and basic attributes, must be determined as scientifically as possible. Third, these facts must be studied in relation to previous speech training and the environmental background of these students. Fourth, learning curves for each fundamental process and basic attribute must be scientifically developed through experimentation with homogeneous groups of students presenting common problems.

It must be emphasized that the development of such a philosophy is not one for committee action. It may come about only through study and discussion by large numbers of individuals over a period of years. Clear, unprejudiced thinking and systematic research is the great need.

Some of the questions which may be discussed and studied profitably are listed below. Many of them will be considered during the program devoted to the fundamentals course at the national convention in Chicago this year.

SUGGESTED QUESTIONS FOR DISCUSSION AND STUDY

General Aspects of the Course

1. Should the course in Fundamentals of Speech be a survey course, a specialized performance course or a service course adapted to individual needs and abilities? What relation should it have to other courses in the department?
2. May the course be standardized as to content and teaching method?
3. What should be the aims, goals, objectives of the teaching method?
4. What should be the basic philosophy of the teacher?
5. Should students, when possible, be sectioned in terms of needs and abilities?
6. Should the course be required of all students?

Course Content

1. May the content of the course be judged by the same academic standards as other courses?
2. What are the fundamentals of speech? How may they be classified?
3. What proportion of time should be spent in a consideration of theory and practice?
4. What order of presentation of course content is best?
5. What proportion of time should be devoted to reading aloud, debating, public speaking, pantomime, acting?
6. How much time should be devoted to the study of a text book and collateral readings?
7. What methods of diagnosis may be used in determining the needs and abilities of the students?
8. How much anatomy and physiology should be taught?
9. How much phonetics should be taught?
10. How much time should be spent in the study of selected great speeches?
11. Should speech content receive greater emphasis than form?

Learning

1. Should the whole or part method of instruction be used?
2. How may achievement in speech performance be measured?
3. What is the best method of testing the student's grasp of theory?
4. How much time should be devoted to individual criticism? When should it occur and what are the best methods?
5. What about so-called drill and exercise and transfer of training?
6. Are long and infrequent speeches more conducive to learning than short and frequent speeches?
7. What about the length of the course and the size of the classes?

Specific Problems

1. What is the best approach to the problem of *choice of subject?*
2. How should the problem of *choice of thought and material* be approached?
3. How should *organization of material* be taught?
4. What is the best approach to the development of effectiveness in *projection to the audience?*
5. What is the best approach to the development of *control of bodily activity?*
6. What is the best approach to the improvement of *voice* and *voice control?*

7. What is the best approach to the improvement of *pronunciation* and *formation of speech sounds?*
8. How may the speech class be motivated as an audience?

HARRY G. BARNES, *State University of Iowa*

SPEECH IN SECONDARY SCHOOLS

Let Us Cry Ourselves Awake!

As a member of the Committee on Speech Education in Secondary Schools, Mr. Merle McGinnis, of the faculty of Huntington Park High School, Huntington Park, California, has for several years been giving his attention to formulating a course of study to be recommended by the NATIONAL ASSOCIATION for use in the high schools of the country. This year other members of the committee, believing a course of study to be the most immediate need in secondary school speech teaching, have devoted a large part of the year to a revision of the manuscript presented by Mr. McGinnis in December. They have been assisted by state representatives who have sent in constructive suggestions anticipating a final report useful to teachers in all sections of the United States.

As a result of the incorporation of these ideas, the committee has drawn up for distribution and criticism at the convention in December:

First, A plan for the co-operative school where Speech is integrated with all units but not taught as a separate course.

Second, A plan for an extra-curricular program including all phases of speech activity.

Third, A plan for the small high school where speech training may be combined with English in a semester or year course.

Fourth, A plan for the medium-sized high school where speech training may be given in a semester or year course devoted entirely to Speech.

Fifth, A plan for the large high school where a rich offering in Speech, including general and special courses, may be offered. This plan gives students an opportunity to earn from three to nine units of credit.

Secondary school teachers who are interested in one or more of these plans are urged to send for copies, revise them in any way they see fit, and come to the convention ready to support the suggested revision.[1]

[1] Copies may be secured by writing to Dr. Gladys L. Borchers, Chairman, Committee on Secondary Speech Teaching, University of Wisconsin, Madison, Wisconsin.

Too long the high school teacher of speech has modeled his program after that of the college. When his speech training seemed to fall short of his aims and ideals, what did he do? Did he experiment in the high school situation? Rarely. He turned to the college. He asked the speech specialist there about the results of his practical tests in breathing, vocalization, action and language. If these had failed with college students, he did not try them with high school boys and girls, and if they had succeeded, he inflicted them on his classes and blamed himself and his students if they did not work. He turned to the teacher of adults for a plan for his work with adolescents. He labeled high school courses after college courses and followed college organization and presentation of subject matter. In many cases he used the same literary material for oral reading, the same evidence and arguments in debate, the same plays for dramatic production and the same speeches for training in oratory. He assumed that what is true of the college will be true of the high school.

It is to be hoped that the round table discussion on the speech curriculum will be the beginning of a series of conferences in which secondary speech teachers may meet in a "give and take" on what is successful and what unsuccessful in training adolescent speakers. This meeting should draw frank and open criticism which will result in a course of study *for* high school people *by* high school people. A successful course must be a result of actual practice. Such a symposium of high school teachers may show up needs and opportunities heretofore unrecognized.

A pooling of ideas may result in a seondary speech program which meets the actual needs of the high school boy or girl. If this task is not undertaken and executed by the secondary speech teachers themselves, some plan will be imposed on them by those outside their ranks. A well attended round table in Chicago may lay the foundation for successful speech teaching in the United States.

GLADYS L. BORCHERS, *University of Wisconsin*

TESTS AND MEASUREMENTS IN SPEECH TRAINING

President Lowell, of Harvard, once said, "Upon no part of the educative process can time and thought be better spent than upon the making of good examinations." We might safely add that there is no field of educational training that stands in greater need of improving its examinations than does the field of speech. Extensive research projects have been carried on in mathematics, biological sci-

ences and foreign languages. But we are not able to point out any comprehensive research along this line in the field of speech.

Much of our instruction in speech has to do with the development of abilities—such abilities as might seem to defy measurement. But speech abilities are surely no more difficult to measure than ability in English composition or in handwriting. These abilities have been satisfactorily measured; it would seem wise to see what can be accomplished in the measurement of speech abilities.

A generous-minded administrator may assume, and perhaps rightfully, that public speaking professors of apparent intelligence, conscientiousness and dependability do raise the average ability of those who take their courses. But he has no proof. We owe our administrators some measurable proof of our contribution to education. And if we are ever going to set forth to administrators or to committees engaged in curriculum construction an expression of the value of our work, we must show that we are able to measure results of our work.

Indeed, if we are to be alert in fulfilling our obligations to society, we must develop such methods of measurement. How can we test the efficiency of our teaching devices? How can we know how to organize our work unless we can test the results? No teacher can tell by an off-hand guess just what is the wisest thing to do. His subjective impressions are not to be trusted. As we revise our curricula from time to time, it should be on the basis of a scientific knowledge of effective teaching.

There are other needs for an investigation of tests and measurements. In the recent developments of higher education, greater and greater emphasis is being put on the final examination as the sole basis for giving credit. Final examinations are often given by examiners who have not taught the students. The speech field is not prepared to give such examinations. We have not yet discovered how to construct an examination that will safeguard the student and insure some degree of justice.

We also need a trustworthy method of examining speech abilities in order to stimulate students. The routine performance of daily work is not so effective, educators now seem to believe, as to hold before the student the ideal of achieving a goal. The law student wants to pass the bar examination; the manual training student chooses the goal of making a library table; the aspiring violinist looks forward to the time when he will be able to play a concerto. But our ideals in speech training are very vague. Students do certain routine work and get credit for a course. At the outset of the

course, the student should know that he will be expected to achieve certain goals and that his grade will depend upon his achievement. This cannot be done until we first have some satisfactory test.

In attempting to investigate the possibilities of scientific testing in the field of speech we have the advantage of being able to build on extensive and valuable material in other fields. Others have investigated scientifically and in terms of mathematics such technical aspects of examinations as validity, reliability, objectivity, and other criteria.

Looking forward to the Chicago convention, a number of individuals have volunteered each to investigate some definite use of scientific testing as it might be applied to speech. Each individual is conducting his own investigation on one of the following topics and will present his findings at the coming convention. The subjects are:

Measurement of audience reaction
Tests of ability in interpretation
Objective tests of ability in public speaking
Placement testing
Diction tests
Aptitude tests
Rating scales in measuring speech abilities

The individuals who have undertaken these studies have laid out certain appropriate methods of investigation. Perhaps the typical approach is to set up a tentative examination and then administer it to several groups, or have it used by several examiners with the same group, and by comparing results be able to arrive at certain conclusions. It is not anticipated, however, that the investigation will be completed with the present studies. These are intended rather to be chiefly exploratory. Upon our experience in these studies it may be possible to set up a comprehensive investigation which will provide us with a sound methodology in speech examinations—at least, we shall know to what extent our tests are sound and to what extent they are questionable.

This part of the Chicago program will consist of two, and only two, types of material: (1) *Descriptions of scientific techniques used* in a study of examinations in speech; (2) *Scientific findings* already discovered in a study of examinations in speech.

Mr. Walter Wilke and the writer, with the aid of President Williamson, have been chiefly responsible for this part of the program. There may be individuals in the ASSOCIATION who have done work of this type and who already have material to offer. We shall appreciate knowing of others, in addition to those scheduled for the program, who are especially interested in this investigation or who have material to offer. It may be possible to secure time for them to

make brief reports. No definite plans are being made for the continuance of the work after the convention, but there is such a possibility. In that case there will be need for more help in the investigation.

DONALD HAYWORTH, *University of Akron*

RHETORIC AND PUBLIC SPEAKING

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The Council further decided that problems of curricular revision be a major consideration in the drafting of this year's annual program. It was further considered expedient, since all education is at the present time being put through a process of evaluation of fundamental worth in the light of current educational philosophies, that in this year's program the various policies and philosophies upon which teachers of speech base their procedures be critically examined, challenged and defended—this examination involving scholarship, publications, and the practices and functions of each field within our general field.

With these words, published in THE QUARTERLY JOURNAL OF SPEECH for June, 1935, the Executive Council of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH called for a program in the next annual convention that would afford us the opportunity of taking stock of our basic activities and theories.

In accordance with these suggestions, a program in Rhetoric and Public Speaking has been arranged to permit our members to review recent publications in this field. A critical examination of these publications cannot fail to suggest basic problems. No single, provocative article, published in this issue of THE QUARTERLY JOURNAL, would give the critical and judicial faculties so large a scope. In their national conventions, other professional and learned societies have made a regular practice of dealing with books and monographs within designated parts of their main field of interest. Presumably our association would profit by a like procedure, especially if the criticism of particular books and articles grows into the criticism of basic theory and method.

All interested members of THE NATIONAL ASSOCIATION are invited to discuss these books at the convention in December, and to consider the basic problems which these books suggest.

History and Interpretation of Rhetorical Theory. Discussion led by Karl Wallace, Iowa State College.

Books and articles to be reviewed: Lionel Crocker, *The Rhetorical Theory of Henry Ward Beecher*, Chicago, 1933; W. P. Sandford, *English Theories of*

Public Address, 1530-1828, Columbus, 1931; John Hoskins, *Directions for Speech and Style*, ed. by H. H. Hudson, Princeton, 1935; H. F. Harding, "Quintilian's Witnesses," *Speech Monographs*, I (1934), 1-20; W. S. Howell, "Nathaniel Carpenter's Place in the Controversy between Dialectic and Rhetoric," *Speech Monographs*, I (1934), 20-41.

Oratorical Criticism. Discussion led by A. Craig Baird, The State University of Iowa.

Books and articles to be reviewed: H. A. Wichelns, "The Literary Criticism of Oratory," *Studies in Rhetoric and Public Speaking in Honor of J. A. Winans*, New York, 1925, 181-216; W. N. Brigance, *Jeremiah Sullivan Black*, Philadelphia, 1934; L. D. Reid, *Charles James Fox*, privately printed, Iowa City, 1932; H. G. Rahskopf, "John Quincy Adams," *Archives of Speech*, I (1935); H. T. Ross, "Albert J. Beveridge," *Archives of Speech*, I (1935); W. H. Yeager, *Chauncey Mitchell Depew, The Orator*, Washington, D. C., 1934; Lionel Crocker, *The Rhetorical Theory of Henry Ward Beecher*, Chicago, 1933.

Propaganda and Literature. Discussion led by Raymond F. Howes, Washington University.

Books and articles to be reviewed: Max Eastman, *Artists in Uniform*, New York, 1934; Granville Hicks, *The Great Tradition*, New York, 1933; V. L. Parrington, "Main Currents in American Thought, III"; *Annals of the American Academy of Political and Social Science*, CLXXIX (May, 1935); Granville Hicks, "Literature and Revolution," *The English Journal*, XXIV, (March, 1935), 219-39; E. L. Hunt, "The Social Interpretation of Literature," *The English Journal*, XXIV (March, 1935), 214-19.

Public Speaking, Propaganda, and Public Opinion. Discussion led by Leland T. Chapin, Stanford University.

Books and articles to be reviewed: H. D. Lasswell, "Propaganda," *Encyclopaedia of the Social Sciences*, XII, 521-8; W. Bauer, "Public Opinion," *Encyclopaedia of the Social Sciences*, XII, 669-74; W. B. Graves, *Readings in Public Opinion*, chs. 2, 14, 23; W. MacDougall, *The Group Mind;* K. Young, *Social Psychology;* E. K. Strong, "Control of Propaganda as a Psychological Problem," *Scientific Monthly*, XIV, 234-52; J. Dewey, *The Public and Its Problems;* H. C. Brown, "Advertising and Propaganda: A Study in the Ethics of Social Control," *International Journal of Ethics*, XL (1929-30), 39-55; A. L. Lowell, *Public Opinion and Popular Government;* P. H. Odegard, *The American Public Mind;* E. H. Gruening, *The Public Pays;* Upton Sinclair, *I, Candidate for Governor, and How I Got Licked.*

WILBUR S. HOWELL, *Princeton University*

PHONETICS

Scientific thought is exhibiting year by year a progressive trend toward unification. The lines of cleavage between one discipline and another are growing more and more indistinct. There is now no sharp line of demarcation between physics and chemistry, for example, or between chemistry and biology, biology and psychology, psychology and philosophy, psychology and medicine, psychology and sociology. And underlying all of them, permeating, even, the whole world of objectivity, is the science of quantitative relationships: mathematics.

As a result of this merging of hitherto distinct fields of thought with others, there have been developed such comparatively new approaches as biochemistry, physical chemistry, biophysics, psychophysics, physiological psychology, psychiatry, and so on, all illustrative of the principle of unity underlying all systematization of knowledge. Physics merges so gradually into chemistry, chemistry and physics into biology, and biology and physics into psychology, psychology and chemistry into psychiatry, and psychology into philosophy and ethics, that one cannot tell where one leaves off and the other begins. And through them all run mathematical relationships. One can almost say, there are no sciences; there is only science.

But present-day scientific thought is characterized not only by unity; it exhibits in all its facets an essential harmony. Thus, descriptions of physical phenomena must harmonize with mathematical formulae; there can be no "science" of biology that fails to recognize and accept the fundamental principles of physics and chemistry; and likewise, there can be no "science" of psychology that ignores or runs counter to the facts of biology, physiology, physics or mathematics. The findings of all the so-called sciences are gradually being fitted into a unified, harmonious system of knowledge. That is exactly what science is: the systematization of knowledge—of *all* knowledge. There can be no science which permits conflict.

In a pyramidal arrangement of the current fields of thought, we teachers of speech like to think of our subject as occupying the apex. In such a scheme, mathematics may be considered as the base, physics a next course, chemistry closely above, biology resting on chemistry (and physics), and psychology near the top, while crowning the entire structure is human speech.

Such a concept makes for us a satisfying picture, but it suggests certain implications which we have, I fear, been prone to reject. The stability of each course of our pyramid is largely dependent upon its relation to the courses supporting it. Not only that: its place in the

entire structure is predicated upon the requirement that it fit into the general plan, smoothly and without any peculiar warp of its own. The final criterion of any scientific proposition is, first, that it be verifiable, and second, that it agree with what has been already established in its own or in any other system of established fact.

Our placing of the "science" of speech at the top of our pyramid places upon us the necessity for building that science upon those courses lower down in the structure. Our unwillingness to accept the essential unity and harmony of science has in the past given us an unenviable position in the academic and scientific world. It has precluded the possibility of our building a science of our own. That very expression is, in truth, misleading, for exactly what we have been doing has been to build a "science of our own," quite disregarding physical and physiological, and other definitely known or discoverable facts. The occasional and sporadic attempts that have been made to harmonize a science of speech with other sciences have been smothered, drowned out in waves of "oratory" and "elocution."

Fortunately, the past two decades have seen notable advances in the direction of the unification and the harmonization of our field with others. The objective point of view has developed remarkably within that time. Laboratories have been set up, directed by men of scientific training and attitudes, with the result that their findings may be accepted as valid by authorities in the fields of mathematics, physics, psychology, and so on. No longer need we be dependent entirely upon the efforts of investigators in these other fields for our basic facts: We are finding them out for ourselves.

When we are not only willing, but eager, to check our facts against those of any other field of scientific thought; when we are able to submit the results of our efforts to authorities in any other subject which those results may chance to touch, with full confidence that those results will fit into *their* system as well as into ours; and when we can build upon a foundation of science as a whole, but continue, from our own point of view, the structure beyond what has been erected—then we can be said to have a "science of speech," and not until then. We cannot otherwise justify our claim to a place in the halls of science.

The papers which are to be presented in the Phonetics Sections at the convention, will discuss some notable steps which have been taken in the direction of unifying and harmonizing our subject with the world of scientific thought. They are significant contributions to a "science of speech."

GILES WILKESON GRAY, *Louisiana State University*

THE PLACE OF EXTRA-CURRICULAR SPEECH IN THE COLLEGE OR UNIVERSITY OF TODAY

According to Professor Thomas C. Trueblood,[1] intercollegiate debate began in 1892 with a contest between Yale and Harvard, Michigan and Wisconsin inaugurating the activity in the West with a meeting the following year. Further evidence as to the limited extent of debate as an intercollegiate activity in its early days may be gathered from the fact that Professor A. H. Espenshade,[2] first debate coach at the Pennsylvania State College, now head of the Department of English Composition, reports that when the activity was introduced at that institution, in the years 1903-1905, but one contest was held annually, and that participants numbered only the actual members of the team.

That debate as a college activity has undergone considerable growth since then is clear when we consider that a survey[3] conducted by the author in 1933 revealed that, in the 107 institutions covered (but a fraction of all those sponsoring debate), 2,000 men and women participated in 3,000 annual contests before audiences totaling almost a quarter of a million. Further evidence of this growth is evidenced by the fact that these institutions annually schedule an average of twenty-eight debates in which fourteen men and six women participate. In many institutions the activity is carried on even more extensively, as indicated by the range for participation by men, 6 to 56, and by the range for number of contests, 3 to 115. Further, 23 per cent of the institutions reported schedules of forty or more debates, while 19 per cent of those sponsoring men's debate indicated that twenty or more men participated in their intercollegiate contests.

This great growth in mass participation and schedules has scarcely been accompanied, however, by an equal growth in the prestige of the debate coach, at least as measured by semester hours allotted him for carrying on his activity. For while 101 institutions[4] reported an average allowance of from two to five semester hours for this purpose, 34 per cent of them gave him no time whatsoever. Further,

[1] Thomas C. Trueblood, *A Chapter in the Organization of College Courses in Public Speaking*, Q. J. S., XII, 1 (Feb., 1926).

[2] In conversation with the author.

[3] Joseph F. O'Brien, *Status Quo in Debate*, Q. J. S., XX, 366 (June, 1934). Certain of the figures on mass participation have been computed since publication of the article.

[4] Data on coaches' schedules, withheld for further analysis at the time of publication, are now offered after the omission of certain questionable items.

the matter of hours granted for carrying on the activity seemed to bear no very consistent relation to the extent of that activity. For example, the coaches sponsoring the two most extensive schedules—115 and 75 debates respectively—indicated that they were granted no time whatsoever for this purpose.

A natural question seems to be, "Why this amazing growth in extra-curricular debate?" While admitting freely the inherent worth of the activity, and also admitting that he is now in the realm of speculation, the author ventures the opinion, based on an observation of debating from Florida to Canada and from Iowa to New York, that this growth is concurrent with the mass education movement. In other words, speech teachers attempt to justify extra-curricular speech by the opportunity it affords for training the many. As a matter of fact, those sponsoring the large programs, for the most part, freely admit this. Here, then, is raised the first major problem as to the place of extra-curricular speech in the college or university: Should it fulfill the function of a training school—an extra class—for the relatively unskilled, or should it afford an opportunity for the superior further to improve themselves while vitalizing the questions of the day for their classmates?

In answering this question, we must be conscious of two others: (1) Is extra-curricular speech the best medium for training the relatively unskilled? (2) What recognition will the debate coach receive for this type of effort? With regard to the first, it has been the author's experience that debate coaches, in extra-curricular work, are forced by campus opinion to concentrate upon the best men in order to put on good "shows"—that the less able are almost lost sight of, are forced to become mere "hangers on," and are finally allowed to debate some unimportant opponent in an empty auditorium. This is possibly just as well so far as the audience is concerned, for it is highly doubtful whether the average college or university can present over twelve debaters—not students, but those actually participating in debate—worthy of taking up an audience's time.

On the other hand, the classroom, with its regularly recurring periods and equal attention for all, seems the logical place for the development of fundamental skills in speech and argument.

Again, whenever we impose a twenty-man, fifty-meet activity upon a coach, we must consider what will happen to him. He must do either of two things, allow his men to put on performances discreditable to his college, or neglect his teaching duties. In either case, research is quite out of the question for him.

It may be, of course, that there are colleges which can present fifty able debaters in any one season, colleges which are also willing to give the coach adequate time in which to train them. If there are, more power to them—if they can find audiences—but so far as the average college or university is concerned, a squad of twelve superior men participating in eight forensic meets, plus a state debaters' convention, would seem the maximum to which we should go. Professor Shaw[5] supports this thesis when, commenting on his using but twelve students in a total of six debates at Knox College, he says: "Regardless of expense, however, as a determining factor in the matter, I think I should not have scheduled more debaters for various reasons, such as the following: (1) The college was small, and could not provide more than six men and six women of first-rate caliber to represent it each year; (2) It would have been utterly impossible for me to coach thoroughly more than two sets of teams on two questions each year, and carry a full time teaching schedule besides."

Prefatory to introducing what the author regards as the next major problem in extra-curricular speech, let us consider what has been the traditional objective in intercollegiate debating. O'Neill, Laycock, and Scales express the point of view succinctly when they say, "The broad objects back of contest debating are properly the training and valuable experience received by each one participating, the reward of merit to students who excel in class work and trials, the setting of good examples of debating before large bodies of students, etc."[6] With this centering of attention upon manner, certainly no one can quarrel when we conduct debates in the classroom, least of all the present speaker. When, however, we place debate upon the extra-curricular level, with supposedly superior college men talking to more or less mature audiences, and continue to focus attention upon perfection in performance rather than upon the subject itself, the procedure seems at least questionable. Nevertheless, this conception of the major function of extra-curricular debate has persisted relatively unchanged to the present day. We continue to maintain the conventional debate set-up, peculiarly adapted to training in method in the classroom, in almost pure form in our extra-curricular meets; we hold judge decisions in 43 per cent of these meets, allow the audience to vote in but 11 per cent of them, and give over the

[5] O'Brien, *op. cit.*, 375.

[6] J. M. O'Neill, C. Laycock, and R. H. Scales, *Argumentation and Debate* (Macmillan, 1927) 370.

remaining 46[7] per cent to an emasculated form of contest debating in which we retain all the trappings except the decision; further, most of us concentrate upon one proposition, the topic selected by a large national forensic fraternity, and bore our campus audiences to death with it before the season is over; and finally, many of us climax our seasons with attendance at a debate tournament where practically no audiences are present, and where, regardless of what coaches may say, the prime objective is to win. And so the next major problem is raised: Is the primary function of extra-curricular speech that of presenting a highly polished exercise in forensic skills, or that of bringing home to the audience the vital implications of the social problems of the day? The author is forced to the conclusion that if extra-curricular speech is to survive as a significant activity the latter must take precedence. Time was, perhaps, when we could afford to sponsor college speaking simply as a sport; but in days when the very tenets of our government are being questioned, such a procedure seems hardly a wise one. My point of view here has been aptly expressed by U. S. Commissioner of Education Studebaker, when he says,

> It seems clear that good government through democratic processes can be preserved, in our complicated present-day civilization, only by definitely planned development of the means of public enlightenment. Whatever may have been possible in earlier times, in the days of our rapidly expanding frontiers when governmental and economic problems were quite simple, when it was easy for the individual to understand his world and to find his niche in life and achieve success, largely by acting as an individual because each community was so isolated from the others, we can no longer in our interdependent world expect the citizen to become informed and socially useful by accident. It is the duty both of the citizens to demand, and of the government to provide, opportunities for free and impartial discussion of public issues.[8]

Chancellor Flint of Syracuse University states the problem more directly in relation to debate as follows: "College debating cannot survive as a mere game of winning or losing. If it expects public support, debating must contribute something which the public needs and wants."[9]

Assuming, for the moment, that the conclusion that the primary function of extra-curricular speech is the bringing home to the audi-

[7] O'Brien, *op. cit.*, 370.

[8] John W. Studebaker, *The American Way* (McGraw-Hill, 1935), 15-16.

[9] Quoted by Milton Dickens, *Intercollegiate Convention Debating*, Q. J. S., XX, 33 (Feb., 1934).

ence of the vital implications of the social problems of the day, what changes must we make in our ways of thinking, in our procedures? We must above all free ourselves from the straight-jacket imposed by regarding the winning of debates as the ultimate ideal. Only thus shall we be able to give our programs the variety, the significance, so justifiably demanded by our audiences. Corollary to this objective —that of getting across a message rather than a method—is the problem of evolving a suitable form. While respecting debate as a teaching medium, and far from aligning himself with those who claim that "debate belongs to a social order which is dying out if it is not already dead," the author believes that the contest set-up, as we know it, while admirably adopted to the display of forensic skill, is not the best medium for vitalizing social problems for an audience. Therefore, while he would retain some debate in its orthodox form (as a test situation in extemporaneous public address, and as a means of presenting issues before large and heterogeneous audiences) he would give the dominant place to one of the newer forms (or older forms, reintroduced, as you prefer). At the Pennsylvania State College we have evolved a method, which we term the Parliamentary Session, which seems to us, for campus purposes, superior to other forms of group discussion and the symposium with which we have experimented. The method, on a smaller scale, is essentially that employed in the New York State Debaters' Convention. Specifically, the procedure calls for a chairman, a secretary, four discussion leaders, and a participating audience. When the chairman has stated the problem before the house, as "Are serious evils present in the traffic in arms and munitions? If so, what action should be taken looking toward the removal of these evils?" the first discussion leader gives an eight-minute committee report, telling whether or not evils have been found, and if so, wherein those evils lie. If no serious evils have been found, discussion then concerns itself with the validity of the report. If the speaker has found serious evils present, however, he offers a motion embodying a solution. The second speaker then, also in an eight-minute talk, develops the plausibility of this solution. The third and fourth speakers, similarly in eight-minute speeches, may support the first and second speakers, amend the solution embodied in the resolution before the house, or offer alternative solutions in the form of substitute motions, as they see fit. The motions, under the less formal rules of parliamentary procedure, are then thrown open for discussion and action by the assembly.

When a guest college is participating, we find it advisable, in the

interest of a well rounded discussion, to give their men either the first or last two positions, also to exchange points of view before the session. In a parliamentary session held with Bucknell University on "Arms and Munitions," matters worked out in this manner: The first speaker (Bucknell) found serious evils present and offered prohibition of international shipment as the solution; the second speaker (Bucknell) developed the plausibility of this solution; the third speaker (Penn State) offered an amendment, "plus nationalization," to the motion on the floor. The third speaker (Penn State) then offered a substitute motion calling for nationalization plus prohibition of exports to be pursued by the United States as an independent policy.

One other question remains to be considered before proceeding to what the author would consider an ideal procedure in extra-curricular speech. It grows out of the fact that his survey revealed that but 59 per cent of our intercollegiate debates are held before campus audiences, 34 per cent of the remainder being held before extension (off-campus) audiences, and 7 per cent over the radio. There is no doubt that *enough* debating, in mere quantity, is now done on the campus, but there is considerable question as to the force motivating the removal of debate from the campus. In a number of institutions the author has found that practically all debates are held off the campus or over the radio because audiences on the campus simply will not attend. He further believes that much of this lack of campus interest is caused by the inferior quality product we put out as a result of our mass methods, by the lack of variety in questions arising from our phobia for winning, and by our stereotyped procedures excluding the audience from any direct participation. Now it is proverbial that charity begins at home, and the campus is certainly the home of extra-curricular speech—in fact, without its financial support, direct or indirect, the activity could scarcely continue to exist. Therefore, while it is quite all right to hold hundreds of debates off campus, provided one can secure enough able debaters and enough interested audiences, one would certainly do well first to plan on holding at least three or four forensic events which would attract genuine campus interest.[10]

[10] We recently had an interesting experience in this connection at the Pennsylvania State College. Our student newspaper, while agreeing that our debate with a foreign team was an outstanding event, suddenly became highly vocal to the purpose that the remainder of our schedule seemed to be on one or two questions, and pretty dull questions at that. In fact, they raised the

While deprecating off-campus debating as a mere means of providing audiences, the author is nevertheless firmly convinced that new frontiers in adult education are just opening up for those of our profession versed in the technique of the presentation of controversial social problems before popular audiences. No more convincing evidence of the growing importance of this field can be found than that of the success of the Des Moines Public Forums, sponsored by the Board of Education of that city since January, 1933, under the direction of John W. Studebaker, then Superintendent of the Des Moines Public Schools, now, on leave, U. S. Commissioner of Education. These forums, made possible by a $125,000 grant from the Carnegie Corporation of New York, through the American Association for Adult Education, are described by Commissioner Studebaker as ". . . simply open meetings, held on a regular schedule throughout the school year, usually in school buildings, at which professional leaders, who are adult educators, present current social, economic, or political problems and help to guide the discussion of these subjects by those who are voluntarily assembled for this purpose."[11] The forums, which are to be conducted over a five year period, have thus

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question whether we deserved the support we were receiving. We naturally received this opinion with some displeasure, but nevertheless agreed to see what we could do. The following program of five feature debates resulted:

Guest	*Proposition*
Oxford University	This house condemns military training in all forms in schools and colleges. (No decision.)
University of Pittsburgh Women	The male college graduate, earning a minimum salary of $1,500 a year, should marry before the age of 25. (Split team; audience vote.)
William and Mary College	Are serious evils present in the traffic in arms and munitions? If so, what action should be taken looking toward the removal of these evils? (Parliamentary Session.)
Wayne University	The nations should agree to prevent the international shipment of arms and munitions. (Oregon; critic judge.)
Seton Hill College for Women	The college exclusively for men or for women is to be preferred to the coeducational institution. (No decision.)

The success of this program may be judged by the size of our audiences—ranging from 80 to 1,000, and averaging 365—as well as by the fact that our Student Council gave us a vote of confidence at the season's close.

[11] Studebaker, *op. cit.*, 42.

far produced some distinctly interesting results. Between January, 1933, and June, 1934, 919 forums were held, with a total attendance of 70,000.[12] A survey conducted in January, 1934, revealed that "approximately 13,000 different people in an enumerated adult population of 76,000 had attended one or more forums during the first nine months of operation."[13] It is perhaps significant to note that the age group with highest attendance was that between the ages of 35 and 54.[14]

Twenty-four forum leaders have been employed up to June, 1935, the average leader being paid the equivalent of approximately $5,800 for thirty-six weeks of full-time service, and required to conduct five meetings each week. Commissioner Studebaker emphasizes the importance of the forum leader,[15] believes that, ideally, he should become a full-time resident of the community,[16] and concludes that in the nation-wide federally supported system of public forums which he envisions, "Forum leadership . . . will be a new profession in American life."[17]

What should be the part played by our profession in the rapidly growing program of adult education *via* public forums? We should, first of all, awaken our respective colleges and universities to the fact that in their extension divisions lie logical centers from which forum programs and leaders should issue; we should next make clear to them that the presentation of an effective forum program, and the preparation of competent forum leaders, involves other factors than that of subject matter, that the presentation of controversial social issues is really a fine art. We should impress upon them the necessity for adequate training in speech fundamentals, public address, and the techniques of presenting controversial social issues. We should create in our speech departments a chair for a professor of public discussion, the incumbent to be a member of the college board in charge of adult education and offer courses in Techniques in the Presentation of Social Problems and Techniques in Arriving at Social Judgments.

What, then, would be an ideal extra-curricular program as the present speaker sees it? It would involve, so far as the intercollegiate program is concerned, the preparation of twelve superior students for participation in about eight forensic meets, at least half of them

[12] Studebaker, *op. cit.*, Table IV, 79.
[13] *Ibid.*, 78.
[14] *Ibid.*, 96.
[15] *Ibid.*, 29.
[16] *Ibid.*, 47.
[17] *Ibid.*, 129.

parliamentary sessions, on four different subjects offering considerable variety. The coach would be granted three semester hours for this task. The season would have as its climax *not* a debate tournament, but a state debaters' convention (using the same questions discussed during the regular season). The long trip, if retained, would be given over not to decision debates, but to parliamentary sessions, thus lessening the danger of concentration upon one question to the detriment of the preparation given the others.

So far as speaking before off-campus audiences is concerned, the author feels that the future does not lie in extension debating as we now know it, but in that much broader field of adult education *via* the public forum. Under this system the professors themselves, and possibly the more brilliant students, would address the audiences. In the arranging of such a program, as well as in the preparation of competent forum leaders, should lie a future rich in possibilities for the professor of public discussion.

JOSEPH F. O'BRIEN, *Pennsylvania State College*

COMMUNICATIONS

Editor of THE QUARTERLY JOURNAL OF SPEECH:

I wrote this communication early last January during and soon after my return from our convention at New Orleans. At that time I wanted to send it to the QUARTERLY JOURNAL OF SPEECH. But I lost my courage. I was afraid it might be too critical.

Now as the Chicago convention draws near, I am fearful lest many more fine speeches will be presented in a drab, dull, dry manner, as at New Orleans. I am therefore finally submitting my original comments, exactly as written last January, when my impressions of the New Orleans speakers were freshest.

FEWER SPEECHES AND MORE SPEAKERS

The title, *Fewer Speeches and More Speakers*, was suggested to me at New Orleans by a fellow member of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. It appealed to me because it represented my reaction to the convention also. The phrase came out while the two of us were exchanging personal experiences and frank reactions to the speeches and speakers. It was the first national convention for both of us. Our combined teaching experiences number only a half dozen years. We might easily be referred to as young upstarts in the field of speech education. But we shared disappointment and disillusionment concerning the speeches and speakers.

Our convention was held in a beautiful southern city, with the famous French Quarter, delicious sea foods, quaint little restaurants, Italian wines, and an almost tropical climate. There was but one thing missing. It was the one thing one would expect to find at a speech convention—good speakers.

I attended sessions religiously, and listened to eight or nine speakers each day. Not more than three or four of these had written acceptable manuscripts and read them acceptably, or were able to deliver successful speeches. I made it a special point to listen to the so-called prominent men in the field of speech. On the whole, these speakers were much worse than the younger men. Had this been a convention in some other field, one might have expected the speakers to read prepared manuscripts in a monotonous voice, with a sluggish pronunciation, insufficient volume, misplaced emphasis, poor phrasing, lack of facial expression, and with a dull platform attitude somewhat resembling the aggressiveness of a "dead corpse." But these were speech professors!

I wonder how many of our convention speakers stimulate and inspire their students in speech classes as little as they inspired and stimulated me at New Orleans. If their students are bored by their teaching of speech, as I was bored by their speaking, it is no wonder that speech is in bad repute in many institutions today. Not that a good speaker would always be a good teacher of speech! But I do insist that a good teacher of speech should be a good speaker.

To be sure, a good teacher of speech must be trained in fundamentals and be able to analyze the speech problems of his students and outline a program of speech development for them. But more than this, he must be inspiring, stimulating, interesting; he must be able to speak intelligently, entertainingly, even fascinatingly.

For years the professor of speech has derided his colleagues in other departments for being unable to present their work in a satisfactory manner. The charge has proved a boomerang; the New Orleans convention hurled the same charge at the speech professors themselves.

A real teacher of speech should understand the responsibilities of a speaker before an audience. He should be able to analyze an audience and ascertain, reasonably well, its reactions.

Yet many of our speakers lacked the perception to see that they were boring their loyal listeners for half-hour periods and more by reading from manuscripts with which they seemed almost totally unfamiliar. I have no particular objection to a speaker's writing a speech, but I do object violently to his being unable to read it well.

Careful preparation and fine delivery are both essential to good speaking. Speech professors, of all people, should hold sacred these two fundamentals. For them to fail to observe either one in their own public speaking is unthinkable. Neither incompetency nor procrastination can be tolerated.

How many speakers at New Orleans were really good? How many were just harmless? And how many were painfully boring? How many of these speakers would make good models to be studied by their speech students? How many of these speech professors are probably teaching speech so poorly that speech education generally is suffering from it? How many of them are probably boring their students for nine months as they bored us for three days? Your own personal experiences will be sufficient answers to these questions.

To teach speech well is a big part of a speech professor's duties. It is even better, as a teacher of speech, to be able to speak well oneself. Can our students say with pride, "My speech teacher is a very good speaker?" Or do our students say, "I cannot understand how my speech professor ever secured a position teaching speech, because he is such a poor speaker?"

It is a travesty to hear poor speakers talking about good speech. A friend of mine asked, "When is a speech convention not a speech convention?" Another friend replied, "When speech teachers who cannot speak, present the latest methods and newest techniques on how to teach speech." The indictment is severe, but it summarizes the impressions that many of us younger speech teachers had at the close of the New Orleans convention.

It is not strange that other departments become disgusted with us and sometimes refuse to give us a place in the academic sun. I am not criticizing idly; I am too bitterly disappointed and disturbed. No one is a stronger defender of speech education than I. But I cannot defend the weak, uninteresting, monotonous, poorly-read jellyfish performances that predominated at New Orleans. The order of the day seemed to be a lack of force, volume, variety, feeling, and facial expression.

In summary, I wish to present three recommendations to THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. First, that teachers of speech who do not hold degrees in speech not be admitted into full membership in the association. Second, that neither undergraduate nor graduate degrees in speech be awarded to any individual unable to distinguish himself in public platform appearances. Third, that professors of biology and physical education and others who are coaching debate and oratory in the speech education program to-

day be required to announce publicly that such is the case, and that THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH officially condemn this type of speech training.

LEROY LEWIS, *Duke University*

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The June, 1935, issue of THE QUARTERLY JOURNAL OF SPEECH carries a letter from Professor J. M. O'Neill of Brooklyn College proposing a sweeping re-organization of the governmental machinery of our NATIONAL ASSOCIATION. Professor O'Neill classifies the members of our present Executive Council according to their geographical, institutional, and divisional (major interest) affiliations and contends that the obvious disparity of numbers in the several categories shows the Council to be "not well balanced in the matter of proper representation of the various sectional, divisional, and institutional groups in our ASSOCIATION." To correct this alleged inequity, his plan contemplates giving each group the same number of members in his re-vamped Executive Council.

Of course, Professor O'Neill readily concedes the difficulty of determining the distribution of the Council according to their respective interests. Moreover, I suspect that were we to adopt Professor O'Neill's suggestion we might find this problem even more puzzling that its author admits.

Does Professor O'Neill really want to regiment the government of our profession as rigidly as his proposal would seem to indicate? Does he assume that the various geographical sections, educational levels, and subject matter divisions are now reflected equally in the general membership of our ASSOCIATION? If some types of members are more numerous than others—as I think no one will question that they are—might not proportional representation more nearly achieve genuine equality? Are we justified in the expectation that the potential leadership of our ASSOCIATION is distributed neatly according to school connections, special interests, and latitude and longitude? After all, isn't it just a bit premature to talk of abandoning the present structure of our government which we have modified very recently in an effort to make it a reasonably serviceable instrument of professional polity? Or are we to follow uncritically the popular current notion that changing the constitution is prerequisite to progress?

A. T. WEAVER, *University of Wisconsin*

NEW BOOKS

All reviews of new books and correspondence concerning them should be sent to Professor C. K. Thomas, Goldwin Smith Hall, Ithaca, N. Y.

Mediaeval Artes Praedicandi: A Hand-List. By HARRY CAPLAN. Ithaca: Cornell University Press, 1934; pp. 52. $1.50.

"The Four Senses of Scriptural Interpretation and the Mediaeval Theory of Preaching," *Speculum*, IV, No. 3, July, 1929.

"Classical Rhetoric and the Mediaeval Theory of Preaching," *Classical Philology*, XXVIII, No. 2, April, 1933.

"'Henry of Hesse' on the Art of Preaching," *Publications of the Modern Language Association*, XLVIII, No. 2, June, 1933. All by HARRY CAPLAN.

For twelve hundred years, from the fourth to the sixteenth century, the dominant form of public expression in Western Europe was the pulpit oratory of the Catholic Church. Elaborate court rhetoric there was, the harangues of the jurists, and the academic eristic of the universities; but where a limited and select circle might attend to these, all listened to the homilies of the preachers. Surely to the student of speech, interested in the history of his art and in its cultural perspective, those centuries when the pulpit was almost the sole platform of the masses should offer a field of challenging speculation and investigation; yet the field has been largely neglected. In these excellent studies, however, Professor Caplan has sunk three shafts for rich treasure, and in his *Hand-List* has provided other scholars with a most useful guide for further research.

The three briefer studies may best be considered first. In the earliest, the author admirably explains (and the distinctions often require the most precise exegesis) the mediaeval cleric's four modes of approach to the interpretation of Holy Writ: the literal, the tropological or moral, the allegorical, and the anagogical or mystical; and he provocatively indicates rich possibilities of research in the interplay of Christian and rabbinical rhetorical methods. The study of the influence of classical rhetoric upon mediaeval theory is a peculiarly interesting one, with a wealth of significant and curious lore to which no brief notice can do justice. The thirteenth century analogy between the seven qualities which the good preacher and the cock have in common may well take its place among the most delightful *curiosa*

of the speaker's mystery; and the evidence offered for the continued influence of Aristotle, Cicero, and Quintilian upon mediaeval rhetoric is profoundly interesting in itself and a most enlivening incentive to further investigation. Then, in the last of these articles, Professor Caplan provides us with the text and an accompanying translation of one of the most famous of the mediaeval tractates on preaching, a tractate attributed, for the sake of convenience, to a fourteenth century German scholar, Henry of Hesse the elder. This brief *Ars* will bring to many a reader a sense of admiration, not untinged with amazement, for the thoroughness with which the mediaeval preacher devoted himself to the arrangement of his materials.

Finally, in a thin but handsome volume, Professor Caplan offers to scholars the result of prolonged investigation, much of it conducted in European libraries—a hand-list of two hundred and fourteen unpublished mediaeval manuscripts on the art of preaching (in some twenty instances, to be sure, the manuscripts have disappeared), and of fifteen published *Artes*. The list is admittedly not exhaustive, but the author is more than justified in his modest hope that the lists "may at least prove helpful to other workers in the field." Here is a guidebook to a most fruitful and fascinating domain for scholarly quest.

The serious student of speech owes a real debt to Professor Caplan for the light which his studies have thus far thrown upon an extensive and too much neglected portion of the history of rhetoric.

JOHN B. EMPEROR, *The University of Tennessee*

The Making of a Pulpit Orator. By JOHN A. MCCLOREY, S.J. Macmillan, 1935. $2.00.

Contrary to the opinion on the jacket, the value of Father McClorey's book is not its practicality, for its pages are not rich in suggested methods or in detailed advice. Its real value lies in another sphere—in the realm of the underlying philosophy or *rationale* of the speaker's art. And there its worth is very great. Father McClorey affirms, always ably and often with a high eloquence, the great truth that excellent speaking is not a mere technique, but a noble art, having a worthy place among the instruments of culture, drawing from them freely, and in turn enriching them. To him who would speak well he recommends the eager study of philosophy, as the fecundating and co-ordinating principle of knowledge. He shows why and how

the mind should be stored with good literature, and particularly with poetry; he recommends ceaseless memorization of the best, particularly of Shakespeare. He insists upon the supreme value of Greek and Latin for strengthening the sinews of the mind and for securing a delicate perception in the use of words. Translation he strongly praises, for the attaining both of fluency and of felicity of phrasing. A large part of Father McClorey's book is, in short, an eloquent testimony to the too often forgotten truth that an accomplished orator, pulpit, or otherwise, must be a richly cultured man—a *good man* skilled in speaking, as Father McClorey's frequently noted Quintilian put it.

The approximate third of the book wherein the author rather half-heartedly turns to the discussion of certain specific problems of the religious orator is relatively vague and unsatisfactory. After such fine earlier chapters as "Pulpit Eloquence and the Supernatural" and "Philosophy and Strength of Mind," the hurried and sketchy chapters on "Oratorical Style" and "Elocution" are definitely anticlimactic. One regrets that Father McClorey did not come to grips with certain obvious problems and defects of preaching: the delicate rhetorical problem, for example, of phrasing uncompromising dogmatic teaching in such a way as not to frighten away the uninformed and tender-minded; and that too frequently observed fault of preachers, the tendency to exaggerate non-essential and merely ancillary points till the very truths involved are touched by the contagion of doubt. But, withal, Father McClorey's book remains, even for the general reader, a significant and interesting commentary on, and introduction to, the fine art of speaking nobly on sacred subjects.

JOHN B. EMPEROR, *The University of Tennessee*

Public Speaking. By DONALD HAYWORTH. New York: The Ronald Press Company, 1935; pp. 442.

In the preface to this book, the author says: "This textbook has been designed to cover completely the theory of public speaking. But since the theory of public speaking is not as significant to the student as the practice of principles involved, it is thought that the student should be given all possible assistance in putting theory into practice." That the book does give this assistance—that it takes old principles and so enlarges upon them, so adapts and illustrates them as to bring them clearly into the experience of the student should entitle it to

serious consideration by teachers of public speaking. It is a comprehensive, thorough, well written piece of work.

To carry out his aim of assistance to the student, Professor Hayworth makes prolific use of illustrations and exercises. Each chapter is so organized that a point of theory is followed by its appropriate exercises. While this arrangement breaks up the chapter, it does not destroy its unity. These exercises also serve to summarize and illustrate the theory which precedes them, thus giving the student a clearer idea of how the principle in question may be applied in his own work.

The organization of the book into the main divisions, "Introduction," "Speech Composition," "The Psychology of Public Speaking," "Delivery," and "The Occasion," seems to be motivated by convenience of arrangement rather than by logical order of teaching. Within the individual chapters, however, the material is arranged with the student's needs in view. Thus the chapter on "Organizing a Speech" concentrates on the making of an outline, but brings together many items bearing on the planning of a speech which in most discussions of theory are included under various heads. This chapter so fully illustrates the kinds of outlines, the arrangement of materials, and the steps in the making of an outline that it should clear up many problems that are often puzzling to a beginning speaker.

Professor Hayworth includes a very full discussion of the psychology of public speaking, treating first the principles of human motivation, then the application of these principles to public speaking. In the latter part of the book are chapters on "Occasions for Formal Speeches," "Informal Discussion," "Parliamentary Procedure" and "The Conduct of Public Meetings" which, while not giving exhaustive treatments of these subjects, are complete enough for a general public speaking course.

The only point of theory of which this reviewer questions the pedagogical soundness is that pertaining to the use of the body in public speaking. The author's suggestions regarding general platform deportment will not be questioned, but his directions for gesture will be objected to by many teachers on the ground of making for artificiality. The idea of three planes for gesturing; the classification of the positions of the hand into supine, prone, averse, index and clenched, with exercises for the use of these; the discussion of the four steps in a gesture as preparation, execution, accent and withdrawal follow very closely the classifications set down by Gilbert Austin in his *Chironomia*. The Delsartian principle that the wrist should lead is also included. The author's idea is that gestures based

on these principles will in time become natural, but that is a point upon which many teachers differ. The chapter on voice, however, seem very practicable.

The criticism mentioned above is a minor one, perhaps, and need not impair our judgment of the book as a whole. It is a text which is both scholarly and readable.

CHARLES A. FRITZ, *New York University*

The Debaters' Workbook: State Medical Service. Prepared by A. W. HEATH. Waverly, Ill.: Waverly Forensic Press, 1935; pp. 82. $.75.

Already officially adopted by several national organizations interested in high school debating, this book fills a need long recognized by coaches. Prepared for the debater himself, the book leads him, step by step, into a thorough analysis of the subject of medical service. It has eight divisions: "Timeliness of the Question," "The Present Status of Medical Care," "Essential Features of State Supported Medical Service," "The Experiences of Others," "The Need for State Supported Medical Service," "The Desirability of State Supported Medical Service," "Some Alternate Plans for State Supported Medical Service," and "The Attack—Pro and Con." In each division the debater is given (1) a brief list of references selected with an eye to availability as well as value, (2) a series of analytical questions, with spaces left for the answers, and sometimes pertinent charts and other factual material. When a debater has mastered the subject and made a record of his mastery in his workbook, he should be thoroughly prepared not only to organize his speech but also to give an excellent account of himself in rebuttal.

R. F. HOWES, *Washington University*

Language and Its Growth. By H. F. SCOTT, W. L. CARR, AND G. T. WILKINSON. Chicago: Scott, Foresman & Co., 1935; pp. 389. $2.00.

This attractive and readable volume is divided into two parts. "Part One," dealing with "Language," contains two chapters of special interest to students of voice science or of phonetics. The first of these is Chapter I, "The Origin of Speech," which tells about the beginnings of linguistic study and gives the common theories of the origin of language. The other, Chapter V, "Changes in Pronunciation," is weak in the treatment of the formation of speech sounds,

but is otherwise to be recommended. In addition to "Changes in Pronunciation," other forms of linguistic change given a chapter each are: "Changes in Vocabulary," "Changes in Meaning," and "Loss of Inflections." Chapter XI gives an interesting account of the history of the English language.

"Part Two" is devoted to collections of prefixes, suffixes, and derivatives under the general heading of "Word Formations in English."

Portions of this text might well be recommended to beginning speech students.

LYMAN SPICER JUDSON, *University of Illinois*

A Dictionary of Modern American Usage. By H. W. HORWILL. New York: Oxford University Press, 1935; pp. ix+360. $3.25.

Based on the author's long journalistic experience on both sides of the Atlantic, and designed primarily for British readers, Mr. Horwill's dictionary should, nevertheless, find a useful place on American bookshelves. Unlike Fowler's *Dictionary of Modern English Usage*, to which Mr. Horwill acknowledges his indebtedness, this book treats American English as a standard form in its own right, not as a mere variant of British English; he points out, moreover, the extent to which British usage has been influenced by American in the interval that has elapsed since the publication of Fowler's book. American students will find the constant comparison of American and British usage extremely useful. In this respect, the book has an advantage over Krapp's excellent *Comprehensive Guide to Good English.* All in all, an unusually fine book.

C. K. THOMAS, *Cornell University*

The Thorndike-Century Junior Dictionary. By E. L. THORNDIKE. Chicago: Scott, Foresman and Co., 1935; pp. x+970. $1.32.

Here is a dictionary of many excellences and one important defect. About 25,000 words are defined simply and accurately, and without the note of condescension which so often mars books written for children. The illustrations are up to date, and the typography is clear and large enough for small eyes. Except for the fact that illustrative sentences are not typographically distinguished from the definitions which they follow, the mechanical features leave nothing to be desired. Though designed for children, the book is likely to

find a wider market; teachers of speech might well recommend it to students in high school and even in college.

The single defect is the Century system of diacritical marks, which, though better in some respects than the more familiar Webster system, leaves much to be desired in accuracy and conciseness. Professor Thorndike would have been well advised to consult a competent phonetician on a field in which he himself is not an expert.

C. K. THOMAS, *Cornell University*

On the Teaching of Junior High School English. By EMMA GLASER. New York: D. Appleton-Century Co., 1935; pp. 307.

There are not many books in the field to which Miss Glaser limits herself. Webster and Smith's *Teaching English in the Junior High School* (The World Book Co., 1927) is the only other of importance. Both include chapters on oral composition. Perhaps it is significant that this chapter, which was eleventh in the older book, now becomes second in the new.

Miss Glaser does not attempt to provide, or even to suggest, all the materials and methods for the teaching of oral or written English, as was the intent of Webster and Smith. Rather she strives to impress her readers with what she considers the chief objectives of education, with explaining how English carries out those aims, and with giving such leading ideas and exercises as will fulfill those aims, drawing on her own experience for most of the exercises. As for her educational ideals, they may be summed up thus: We should not teach English, we should teach children; it is our responsibility to help to adjust the child to the society in which he is to live; as teachers of English our part is to help him to express himself adequately; but we must teach *him*, not English.

This stern subordination of subject matter to social function is well maintained in the chapter on oral composition. All speaking work, according to the author, must be fully motivated. Oral composition begins with conversation—conversation, before the students realize that class is in session, over how the seats should be arranged. The first speeches to be made are to be given to other audiences—to the elementary school and the senior high school. Visitors to the class give occasion for introductory speeches. Well-motivated informal discussions lead to informal debates, these to the study of argumentation, and finally to a round of impersonated speeches, in which the student, garbed as Lincoln, for example, delivers an address on a

modern subject, made to conform to Lincoln's known or supposed beliefs.

Besides motivation and realism, Miss Glaser stresses careful research, organization, written work, attention to "audience-situations," the study of speech models, and proper methods of criticism. Particularly interesting is her emphasis on the belief that oral composition should precede written; along with the authors of *The Teaching of English in England*, 1921, she is confident that thorough training in oral composition at an early age will greatly improve written composition in the latter years of high school.

There is no mention in this chapter of special training in voice, pronunciation, dramatics, parliamentary law, or the like, subjects discussed in Webster and Smith. It is clear, however, from the statement of purposes on page twenty-one, and from the criticism checklist late in the chapter, that the teacher is expected to be able to deal with individual speech and voice difficulties as they arise.

As far as it goes, this chapter is mostly sound, and always stimulating. Its errors are of two kinds: first, those of omission—many other suggestions as to types of oral work and methods of teaching ought to be included; second, some space is wasted and some ideas are of doubtful value, because of incorrect conceptions. Both faults are traceable to the same cause: the author has not investigated, or, at least, has not used, the ideology of speech and public speaking. For instance, "self-expression" is used for "communication" until its inadequacy causes the author to resort to "audience-situation."

It is depressing to note that whereas, in the reading list given at the end of the chapter in the older book, a number of text-books in speech and public speaking were included, not one is found in a similar list in Miss Glaser's book.

RUSSELL H. WAGNER, *Cornell University*

Stammering and Allied Disorders. By C. S. BLUEMEL. New York: The Macmillan Company, 1935; pp. 182.

When the reviewer opens a new book and notes that it is largely exegetical, he wonders which of the following patterns the book will follow: (1) It may be a restatement of ideas that are the common property of scholars in the field covered by the book; (2) It may be a restatement of ideas formerly enunciated by this same author; or (3) It may be a statement of a special thesis not before maintained by the author. This work follows all three of these patterns.

The new thesis is that stammering is the outgrowth of a conflict between incompatible reflexes which, by the accidents and incidents of the child's life, have been so conditioned to the same stimuli that a given situation will call forth opposing responses. Stuttering is not a conditioned reflex, but rather the evidence that two such reflexes, opposite in sign, are being elicited at the same time. The ideas about stammering prevalent in the field of speech pathology, as well as the ideas of Dr. Bluemel as expressed in former works, are evaluated in terms of this thesis.

The book is a most interesting combination of scholarly thinking, clever pedagogy, and masterly literary style. For those who have no background in the field covered by this book, the author has included non-technical explanations and numerous bibliographic citations.

For those versed in the field, I would suggest reading first those chapters in which Dr. Bluemel's new credo is enunciated and then completing the book by reading the chapters containing applications of the new thesis to the treatment of stammering and the chapters evaluating current theories in the field.

Doctor Bluemel's new position is explained brilliantly in: Chapter II, "The Conditioned Reflex"; Chapter IV, "Inhibition"; and Chapter V, "Conflict Between Conditioned Reflex and Inhibition."

It seems to me unfortunate that Dr. Bluemel persists in using the term *stammering* for *stuttering*. It is an old use, but is passing out, because of the many meanings that have been assigned to the word *stammering*. With some authorities the term means any form of disturbed articulation, with some it means a "mental" form of stuttering, with others it means a mis-articulation due to a nerve lesion, and to a few it means what it means to Dr. Bluemel. The point I wish to make is that *stuttering* is seldom *misunderstood*, but that *stammering* is frequently mistaken in meaning by the casual reader.

ROBERT WEST, *University of Wisconsin*

The Gentleman from New York: a Life of Roscoe Conkling. By DONALD BARR CHIDSEY. New Haven: Yale University Press, 1935; pp. 438.

A creditable popular biography, in the modern manner: brilliant painting of the surface, rapid narrative, a prose that tries hard to be lively. Conkling's oratory is not studied, although some phases of delivery are noted. Why politicians spoke as they did in the 1880's, and why people listened, is not explained. Nor is Conkling's art of

political management investigated; the leading picture is of the absolute ruler, whose will was law. The contradiction between the autocratic temperament and the successful practice of politics is suggested, but never resolved.

H. A. WICHELNS, *Cornell University*

How to Win a Sales Argument. By RICHARD C. BORDEN AND ALVIN C. BUSSE. New York: Harper and Bros., 1935.

A dollar reprint of a book published in 1926 under the title of *How to Win an Argument.*

Public Speaking for Everybody. By CHARLES W. MEARS. New York: Harper and Bros., 1935.

A dollar reprint of a book published in 1931 under the title of *Public Speaking for Executives.*

French Pronunciation. By JEANNE S. MARIE. Philadelphia: Plank Printing Co., 1935; pp. 70.

A series of brief descriptions of French sounds, with accompanying exercises for practice. Cumbrous respelling take the place of the phonetic alphabet. The teacher of phonetics will be well advised to stick to such standard texts as that of Passy.

The Best English. By H. C. WYLD. New York: Oxford University Press, 1934.

Tract 39 in the series issued by the Society for Pure English. "A claim for the superiority of Received Standard English. Together with Notes on Mr. Gladstone's Pronunciation." This note corrects a review published in the February, 1935, *Q.J.S.*

So-o-o-o You're Going on the Air. By ROBERT WEST, M.A. New York: Rodin Publishing Co., 1934; pp. 215.

In reviewing this book, one should first point out that it is not written by Robert West of Wisconsin. But he would be interested in its contents. Very often the busy speech teacher has students who want to know something about radio. This is a good book to recommend to them. The author is director of the Radio Arts Guild of America, a member of the Society for the Study of Expression, and assistant director of the League for Public Discussion.

The book has chapters on "First Steps to Radio Recognition," "Facing the Microphone," "Comics of the Ether," "Music for the Multitude," "Radio Drama," "The Rise of Censors," "The Cult of

the Announcer," among others in the first part. In the second part, entitled the "Radio Speech Primer," there are chapters on "Faulty Radio Speech," "Correct Radio Speech," and "The West Voice and Personality Test Chart for Radio Speakers." The third part contains lists of radio advertising agencies, radio producing companies, and broadcasting stations in the United States and Canada. No department of speech should be without access to this recent book.

LIONEL CROCKER, *Denison University*

The Professional Discussions—of the Ninth Annual Convention of the American Speech Correction Association, 1934. EDITED BY ROBERT WEST, PH.D. Madison, Wisconsin: College Typing Co., 1935.

This volume comprises the excellent papers presented at the meeting of the American Speech Correction Association at the Auditorium Hotel, Chicago, December 27, 28, and 29, 1934. In addition there is included a paper presented by Dr. Robert West as delegate of the Association at the convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH at New Orleans, December 27, 1934.

The paper by Dr. Robert West is entitled "Speech and Hearing." Writing in figurative language, the author says, "I shall attempt this afternoon to take our bearings as to our progress in the voyage toward a complete understanding of the relation of hearing to speech, and to chart out the course through the N. W. Passage that, it seems to me, we must follow as we go on from our present position, 23 degrees, 20 minutes, and a few seconds west of the prime meridian of factual investigation in this field, and not quite as far north of the equator of *mechanical and technical application* of learned facts."

The author then reports his voyage, recording his observation at each meridian from the first to the twenty-eighth and at each parallel from the first to the thirteenth. He then adds the comment, "Beyond the twenty-eight meridians and thirteen parallels I cannot guess our course. I leave that to you."

The paper concludes with notes of explanation concerning the technical features of audiometry mentioned in the article.

The second paper in this volume is by Dr. Sara Stinchfield Hawk, of the University of Southern California, entitled "Auditory Deficiency and Delayed Speech." The paper presents the author's findings in an extended study of the occurrence of delayed speech and auditory defects in young children who do not seem to progress at

the normal rate in speech acquisition. The subjects were 100 children of pre-school age. The investigations included physical tests, mental tests, speech tests, audiometer tests, and studies of the silent film. Commenting on the results of the speech tests and audiometer tests, the author remarks, "You will note that in this study of one hundred pre-school children, the sounds upon which we found the highest percentage of errors in all groups were the stop consonants; *th* (voiced and voiceless); the fricatives *s* and *z*, *sh* and *zh*; palatals *ch* and *j*; the vowel-like *l*; the rolled consonant *r*. The labial and velar consonants and the vowel sounds give much less difficulty to the child learning to talk than do the higher-frequency consonants named. For some time we had noted that these sounds, s and z, sh and zh, ch and j, which are known acoustically as high-frequency tones, in terms of physics of sound, cause much difficulty and lead to what we call lisping." The author's silent film added considerably to the value of the paper.

The third paper in this series is by Samuel D. Robbins, A.M., of the Boston Stammerers' Institute, entitled "Aids in Correcting Articulatory Defects." Says the author, "An expert on counterfeit money once said that the best way to detect counterfeit money is to know good money; if one knows good money, a counterfeit will at once look suspicious. The best way to detect a speech defect is to know correct speech; then any abnormal pronunciation will unconsciously jar you when you hear it. Learn the correct positions of the lips, tongue, and jaw for all vowels and consonants, and it will not be difficult to detect the errors in position of those articulatory organs which are responsible for the mispronunciation." The writer then discusses structural anomalies, partial paralysis, high frequency deafness, total deafness, mental deficiency, short auditory memory span, and hyper-emotionality. He finds that most of the errors in pronouncing consonants come under one of the four following classes:—cognate errors, pressure errors, height errors, and nasalizing errors. Each type of error is discussed.

The fourth paper, "Dyslogia in Mongolism," is by Charles H. Voelker, M.A., of the Ohio State University. "The characteristic of Mongolism the logopaedist must appreciate in therapeutic procedure is the unusual imitative ability. But consideration should be taken concomitantly of the general dyslogia oligophrenia, the specific Mongol dyslalia, and especially of the clumsiness and awkwardness of the co-ordinations which complicate the picture and direct the paths of the therapeutic technique."

A paper on "Voluntary Stuttering" is presented by Bryng Bryngelson, Ph.D., of the University of Minnesota. The essayist describes the procedure and the theory in the following paragraph: "In voluntary stuttering, the stutterer is taught to imitate wilfully the spasms as he studies them in his own speech. By the use of a full-sized mirror he observes his spasms and then tries to reproduce them. No one can reproduce a stuttering spasm accurately, either as to rate or as to form. This fact was established experimentally in research which I carried out in the Iowa laboratories in 1930-31. Therefore, there is no danger of increasing or intensifying the actual stuttering by such a practice of trying to stutter. The neurological advantage of this way of talking lies in the fact that the cortex is exercised instead of the sub-cortical levels. Constant repetition of the initial letter, syllable, or word mobilizes speech energy on the highest level of response and tends ultimately to build a center of greatest dominance in the brain."

The author adds the following words of caution, "The voluntary drill is fatal, however, if one happens to place a very sensitive stutterer before the mirror and asks him to imitate his spasms, the reality of which has never been apparent to him."

The sixth paper in this volume is by Joseph M. Wepman, Ph.M., Central Free Dispensary, Rush Medical College. The paper is entitled, "Is Stuttering Inherited?" "For the purpose of this study two groups of 127 children were selected from the files of the Central Free Dispensary's Speech Clinic in Chicago, and of the Boards of Education in Grand Rapids, Michigan; Oregon, Wisconsin; and Madison, Wisconsin. All children selected were between the ages of four and eighteen. The first group, all stutterers, were picked at random from the files. The second group, all non-stutterers, were matched with the first as to age, color and sex. An equal number of stutterers and controls were taken in each instance.

"The results of this study show that stuttering children tend to appear in families that have a family history of stuttering; that stuttering appears more frequently in the male than in the female, and that, since all human heredity is established by this same method of investigation, it is logical to assume, therefore, that stuttering may be inherited. With this assumption, the latter part of this dissertation discusses the possible mode of the inheritance of stuttering, and from this discussion it would seem logical to infer that the mode of inheritance is either as a Mendelian recessive to normal speech or as a sex-linked character."

The seventh paper is "A Study in the Analysis and Correction of the Speech of the Hard-of-Hearing" by M. Oclo Miller Shaw, of the University of Iowa.

Nine high school pupils and one post-graduate student were selected for the study. Their ages ranged from fifteen to twenty-one. The pupils were of average or superior intelligence. The loss of hearing as determined by audiometric tests ranged from 21 to 54 per cent. In all cases the greatest hearing loss was in the high frequency regions. The ten cases were studied in detail. Perhaps the most common characteristic was the tendency to reversal of sounds in oral reading. Thus "best" was pronounced "bets," "basket" as "bakset," "chemist" as "kemits," etc. The author found that intelligibility of speech was definitely improved by training.

A paper on "The Development of the Sentence Synthesis in Infants, A Quantitative Analysis" was presented by Abraham A. Low, M.D., of the Psychiatric Institute, University of Illinois. "A boy, first-born of parents with a college education, was studied during the age of one year four months to three years five months. The mother was requested to record without selection a number of utterances each day. Close to 6,000 such utterances were collected. Of these, 3,815 sentences were analyzed quantitatively. The sentences cover the period of one year nine months to two years ten months."

The author says of his interesting paper that it is "the first study that furnishes a quantitative analysis of the various ingredients of language and grammar."

A paper by Henry Moser, of the University of Michigan, is devoted to a "Photographic Analysis of Eye-Movements During Stuttering." "One hundred nine individuals served as subjects, fifty-six being stutterers, and fifty-three normal speakers.

"All photographs were taken with the Iowa Eye-movement Camera, which is a modification of the technique developed by Dodge, and permits simultaneous binocular photography of both horizontal and vertical eye-movements."

The author describes and classifies the various involuntary movements of the eyes which he characterizes as disintegrations.

"The Speech Handicapped Student as a Personnel Problem in College" is discussed by James F. Bender, of the College of the City of New York. The topic is presented under the following major headings: I. Finding the Student with a Speech Handicap. II. Analyzing the Speech Defect. III. Providing Adequate Therapy. IV. Providing Guidance. V. Providing Extra-curricular Activities. VI. Checking Progress. VII. Experimenting.

Under a sub-heading of Vocational Guidance is found the following most interesting paragraph: "From a study that was recently made of the vocational selections of 250 college stutterers, it was found that about 90 per cent distributed their choices among teaching, law and medicine."

C. S. BLUEMEL, M.D., *Denver.*

A Guide to Play Selection. By MILTON SMITH. New York: D. Appleton-Century Co., 1934. $1.25.

Milton Smith's manual prepared at the request of the National Council of Teachers of English satisfies a widespread need among directors in educational institutions. The manual deals with the long play and the one-act play in separate classifications, each including an index and description of the plays. The index is a compilation of data concerning date of production, type of drama, royalty, interior and exterior scenes, men, women, or extra actors needed, costumes, suitability for high schools and suitability for out of doors. The description, divided into four sections, (1) Greek and Roman plays, (2) mediaeval and Elizabethan plays, (3) plays written from 1650 to 1870, and (4) modern plays, includes synopsis, description of sets, playing time, publisher, royalty, and helpful comment on the literary value of the drama and general suitability for production. There is an appendix listing books on play production, plays for holidays, anthologies, and including a directory of publishers and brokers. Illustrations by Charles Allen are of historic theatre buildings and effective stage sets.

A Guide to Play Selection will be indispensable to directors in high schools, colleges, and little theatres. Because of the compass of the work and its well organized form, the less experienced director is provided with one source where he ordinarily would need ten, and the more seasoned director with a check on his knowledge and experience. The chart provides a working basis for the play producer; for example, he is enabled to locate with economy of effort a costume play for women practicable for out-of-door presentation.

Although the *Guide* is by far the most inclusive work on the subject, it is to be noted that certain plays meeting with favorable critical and box office response during 1934-35, and mentioned in *The Theatre Arts Monthly*, are not listed, viz., *Yellow Jack, Troilus and Cressida, Hedda Gabler, Double Door, Death Takes a Holiday, Both Your Houses, Alien Corn, The Moon in the Yellow River*, and *Peace on Earth.*

MARY K. ROGERS, *Alfred University*

The Art of the Drama. By Fred B. Millett and Gerald Eades Bentley. New York. D. Appleton-Century Co., 1935; pp. 253. $2.25.

One expects much from a book on the art of the drama. The title is an ambitious one, the subject vast in scope and importance. Professors Millett and Bentley have succeeded moderately in their attempt to survey the scene; they have not succeeded at all in explaining the fundamental meaning of the "dramatic." Exactly what *is* the art of the drama, and what is the basic distinction between this art and the other arts? One looks in vain for the answers.

The book is divided into three parts. "Part I" deals with dramatic forms or types, and tells something of the history of the drama, the conditions under which the plays were staged, and the spirit of the age of which the plays were a reflection. There are some remarks on Greek tragedy and the Greek attitude toward life that will help the student to understand Greek plays. The section on modern drama is also valuable. In their discussion of the English mystery plays, the authors give as the definition of the term the interpretation of English scholars that the plays were so called because they dealt with the mysteries of the Christian religion. They might have added the definition generally accepted by American scholars that the term also derives from the mysteries or guilds that produced the plays. The discussion of the Elizabethan theatre seems to take no account of recent studies on the Elizabethan stage. The authors have made no use of the model in the Folger library or the reconstruction of an Elizabethan stage by J. C. Adams pictured in the Folger Library prints.

"Part II" deals with dramatic modes and values. There are chapters on "Classicism," "Romanticism," "Realism," "Sentimentalism," and "Symbolism." These are by far the best chapters in the book. The authors explain carefully the various approaches and point out the weakness as well as the strength of each. Especially enlightening is the discussion on realism, toward which the authors are not very sympathetic. "The weaknesses of realism arise," they write, "from two basic confusions—the confusion of art and science and the confusion of art and life. The first confusion is basic to realism because the realist has been attempting, whether or not he was aware of it, to turn art into a science . . . to give his art the permanent validity of conclusions established by the application of the scientific method." Second, the realist attempts "to make his art-product as much like life as possible. This process has sharper practical than logical limits.

In the most vital respects, art and life differ enormously: art is sharply limited, life is illimitable; art is focused and shaped, life tends to lack purpose and design; art is coherent and intelligible, life is incoherent and (observed objectively) meaningless." If the realist is not careful, he will become nothing more than a photographer; if he is a realist with a thesis to present, he must avoid becoming a preacher.

"Part III" is on dramatic technique. There is little that is new here and a good deal that is debatable. The authors seem confused about Aristotle's dictum that a tragedy may exist without "character," whereas it may not exist without plot. By *ethos*, which is often translated as *character*, Aristotle did not mean agent or *dramatis persona*, but rather *moral bent* or disposition or nature of the agent. If this definition is kept in mind, the statement is much easier to understand. The treatment of exposition and foreshadowing is not very penetrating; much more could be made of these essential elements of dramatic structure. On the other hand, the distinction that is made between crisis and climax will be useful to the student.

The real fault of the book is that the authors have attempted too much in a short space. The person who knows little or nothing of the drama will find the work inadequate; the person who knows the drama is likely to find most of it ordinary and in part undependable. It is to be regretted that the authors did not restrict themselves to one aspect of the drama for full and complete treatment.

MILTON MARX, *University of Puerto Rico*

Parliamentary Law and Procedure. By JOHN Q. TILSON. Washington: Ransdell, Inc., 1935; pp. xv+176. $2.50.

The author of this treatise, majority leader in the House during the sixty-ninth, seventieth, and seventy-first Congresses, "boldly accepts the rules of the United States House of Representatives, so far as they are applicable to the parliamentary procedure of deliberative bodies generally, and urges their adoption as better adapted to the use of American assemblies than any other system of rules heretofore proposed." He selects ten rules as suitable to this general use, and discusses them on the assumption that the reader, including "the large group of young men and women studying in the law schools of the country," is familiar enough with the rudiments of parliamentary procedure to make intelligible the author's allusions to practices and terminology.

The result is a treatise of limited usefulness as a parliamentary

handbook, but of considerable interest as a Baedeker for a visit to the galleries of the House, or through the mysteries of Congressional action as reported in the press.

The limitation of the book's usefulness arises chiefly from the lack of any compact statement of the basic scheme of parliamentary law: the order of precedence of motions, the limitations of debate, and the significance of the vote. Principles are taken up in the order of the House rules involved, but the student having no such basic scheme in mind is likely to garner a confused notion of the relationship of questions of privilege, appeals, committees-of-the-whole, and other diverse matters.

Though no detailed comparison of the House system with others which the author wishes to have supplanted is made, two variants in procedure may be noted: first, the elimination of the "second" to motions, which has been dropped from House procedure as "a meaningless formality"; second, the ordering of the Previous Question by a bare majority, rather than the customary two-thirds majority. Throughout, the author insists that in all cases "the acceptance of Majority Rule must be complete," for, "while forty-nine may be far wiser than fifty-one, there has been no method yet devised for determining which group is the wiser,"—a principle being called in question for its function in a democracy.

The comments which the treatise provides on the working of the House of Representatives prove extremely interesting. Students of government might use the book as an elementary guide to the practices of the national legislature and be enlightened on the rites of the "filibuster," "riders," "yielding," and that mystery of mysteries, what is meant by a representative being "paired" with the gentleman from Georgia, though it is doubtful whether he will ever understand why such an alliance took place. As such a commentary, rather than as a parliamentary handbook, this treatise has its chief use and interest.

JOHN L. CASTEEL, *University of Oregon*

Speech Making. By F. J. GRIFFITHS. New York: Oxford University Press, 1935; pp. 96.

To an American teacher of speech this little book is fascinating because it shows him how his confrère across the pond deals with the subject. I doubt if the book gains much in classrooms in the United States, because our textbooks are more detailed, less sketchy, than this one. The book seems rather like a teacher's notes which have

been printed. It is stimulating to a teacher, but would leave much to the imagination of the student. There are thirteen chapters in 65 pages, 9 appendices in 25 pages.

LIONEL CROCKER, *Denison University*

The Technical Man Sells His Services. BY EDWARD HURST, S.B. New York: McGraw-Hill Book Company, 1933; pp. 239.

The public speaking teacher who teaches a course in business and professional services will be glad to know of this book. The chapter on *Interview Technique* will be found especially helpful. The book will make an addition to collateral reading. Technical students could be required to read it and report upon it.

LIONEL CROCKER, *Denison University*

Scenery Simplified. BY GLENN R. WEBSTER AND WILLIAM WETZEL. Eldridge Entertainment House, Franklin, Ohio, 1934; pp. 167. $1.50.

This excellent little volume succeeds in doing exactly what it sets out to do—to present the complex problems of scenic design and construction in the simplest and clearest possible terms. According to the authors in their foreword, "It presents the methods used by one high school to meet their problems, with the hope that somewhere in its pages will be found ideas which will help others." The book does not pretend to solve all problems of play production, nor is it an aid to the advanced student of design, but it is packed with practical suggestions for the beginner.

The book is divided into four parts, with an appendix containing a selected bibliography, a glossary of stage terms and a list of manufacturers of stage equipment.

"Part One," entitled "The Stage," discusses briefly the requirements of a small stage, the limitations of most high school stages, and the outline of a typical small stage which is used throughout the rest of the book as the basis of the plan of scenic design. The rest of the first part develops a unit set for this small stage.

"Part Two," "Design," discusses scenic design in the simplest terms. There is no attempt to discuss the art principles involved or the aesthetics of scenic design, but rather the section deals with the possibilities for variety in the unit set outlined in the preceding pages, together with some well written material on the projection of a perspective sketch from a floor plan. Strangely enough, a small

chapter on budgeting the production is included in this section on design.

"Part Three," entitled "Construction," contains the usual material on the construction of scenery, offered in clear and practical terms, including such details as the mill bill for each type unit. The construction of a variety of types of unit is outlined.

"Part Four," "Production," is a well written chapter on the duties of the various stage technicians.

The book is very well illustrated. There are fifty plates showing a great deal of detailed drawing. The drawings are clear and readable.

There are a few errors which tend to mar the book. Improper wording of titles and misspelling of authors' names in a bibliography is inexcusable. More careful proof reading would improve the book.

While the details of construction and handling may not always agree with the ideas of other writers in the field, the book will be found to be an excellent handbook and guide for the beginner.

C. L. SHAVER, *Louisiana State University*

OLD BOOKS

Reflections upon Learning. By A Gentleman (Thomas Baker). 5th Edition. London, 1714, pp. 288.

Among the many old books of interest to students of rhetoric is this one by Thomas Baker. If we may judge by the number of printed editions, of which there were at least eight, this was a popular and widely-read book. The three chapters of special interest to us are "On Language," "On Grammar," and "On Eloquence and Rhetoric." In these chapters the author proposes, not to set up a system of rhetoric, but to record his opinions on the state of rhetoric, both ancient and modern, and to consider its possible value as a social control device in the body politic.

The author observes that whereas it is the function of grammar to teach men to speak properly, "it is the part of Rhetorick to instruct how to do it elegantly, by adding Beauty to that Language, that before was naked and Grammatically true." The distinction between rhetoric and eloquence is that the former sets up rules while the latter puts them to practice.

The ancients receive most of the author's praise for excellence in the art of rhetoric. Cicero, particularly, is cited as a rare example of the skilful orator who also saw fit to treat in writing the art of which he was evident master. But as for the so-called perfect orator about whom Cicero wrote, the author considers him "too great and inimitable an Example, perfectly imaginary, and consequently of no use in human Life, for which Eloquence is design'd."

The end of eloquence is to persuade,

> . . . and the Persons whom we are to deal with, being usually the People, who, as they are the most, are not generally the wisest; if we would persuade them, we must suit ourselves to their Capacities, otherwise we must be content to lose our End.

This being true, there is occasion for genuine concern, for

> . . . unless we could make them wise, they will be easie and credulous, and will be led by appearances instead of Truth. And this is one Reason, why Eloquence could never flourish, at least not arrive to any considerable height, unless it were among a People that had Understanding above the ordinary Size, such as the *Athenians* once were, and afterwards the Romans: And for the same reason it is, that the wisest Men are not always the best Orators . . . for they are too

much above the People's Level, their Artillery shoots over, and it is no wonder if they miss their Aim.

Lest the author be charged with having over-looked the influence of "such a thing as true Eloquence," he continues:

I grant there is, but besides that, this is to restrain us to a very narrow Compass, Wise Men will be most guided by Wise Considerations, such as are grounded upon Close Argument, and Rational Conclusions, which are more properly the Business of Logic, than of Rhetorick and Eloquence.

Although these chapters can in no way be regarded as significant contributions to the literature of our subject, they are of interest in presenting a personalized view of certain phases of the philosophy of rhetoric which remain persistently controversial. But even apart from its possible rhetorical value, the book as a whole affords a most pleasant reading experience.

LESTER THONSSEN, *College of the City of New York*

Exercises in Reading and Recitation. By JONATHAN BARBER. 2nd Edition. Providence, 1828; pp. 251.

A Grammar of Elocution. By JONATHAN BARBER. New Haven, 1830; pp. 344.

A Practical Treatise on Gesture. By JONATHAN BARBER. Cambridge, 1831; pp. 116.

In the literature of our subject there are certain works which, though excellent in their respective fields of emphasis, are yet unsuited to the needs of practical classroom application. They seemingly require collateral studies to accommodate them to the various patterns of instructional activity. On the other hand, there are other important works which, because of unavailability or excessive cost, must also be supplemented by working commentaries or analytical briefs. In the first of these groups might fall Rush's *Philosophy of the Human Voice,* and in the second, Austin's *Chironomia.*

During the period when elocution, then more esteemed, was an important discipline in the curricula of many schools, Jonathan Barber, a member of the Royal College of Surgeons in London, set himself the task of arranging and adapting, for purposes of instruction at both Yale and Harvard, the essential principles of elocution as found in Rush and Austin. The result of that undertaking is to be found in the books included in this review.

Mr. Barber did not present these books to the public as works of discovery. In the preface to the *Grammar of Elocution* he credits

Steele *(Prosodia Rationalis)* and Rush *(The Philosophy of the Human Voice)* with having established the basic supports of the art of delivery. Rush's work, however, in the opinion of the author, was the fountain "at once deep and full," and the primary object of the *Grammar* was "to render its principles practically useful to those I am called upon to teach, and to young persons in general." His object was to adapt the greater part of Rush's volume "to the purposes of teaching." As a consequence, he produced a reasonably complete summary of Rush's study, made it teachable through a simplified but thorough re-working, listed questions at the end of each chapter to adapt the material to the needs of the recitation, and appended a selected group of properly analyzed poetical and prose selections. As Mr. Barber claimed every public speaker who failed to read *The Philosophy of the Human Voice* neglected his duty to himself and his profession, so it might be said, but with perhaps a bit less enthusiasm, that every student of Rush's work who fails to read the *Grammar* is also neglectful of his professional duties.

Mr. Barber's book on gesture is, as he said, "chiefly abstracted from Austin's *Chironomia.*" It therefore deals essentially with two things: first, the positions and movements of the head, shoulders, trunk, arms, hands and fingers, lower limbs and knees, and feet, together with the common faults of action in the use of these members; and second, the classification of the movements according to the manner of performing them, signification, quality, and relation to the character of the material delivered. Included in the work, in addition to a number of plates from the *Chironomia*, are several exercises marked with the symbolic notations applicable to this system of gestures.

These books by Mr. Barber are fairly important contributions to the literature of elocution. Were elocution again to command its once high estate, I have no doubt these adaptations from Rush and Austin would be among the first books to gain popular favor. That popularity would not be undeserved, for Mr. Barber reveals a fine sense of speech values and a genuine respect for the dignity of the spoken word.

LESTER THONSSEN, *College of the City of New York*

The Standard Speaker. BY EPES SARGENT. Philadelphia: Charles Desilver, 1856; pp. 558.

In the preface to the eleventh edition of this rather interesting

work, the author says that the volume embodies the views, "not only of the editor, but of many of our most distinguished and experienced teachers, in regard to the unprofitable character of those 'systems' which profess to teach reading and speaking by the rule and plummet of sentential analysis or rhetorical notation." If we may judge from the material in what the author calls the "preceptive portion" of the treatise, Mr. Sargent was well-grounded in the rhetorical theories of the ancients, for his classifications and divisions are plainly in the classical tradition. His work deals exclusively with elocution and delivery, which he treats jointly under the heading of the former and which to him means "the utterance and action" with which the properly arranged sentiments "are communicated to the hearer." The sub-divisions of elocution are articulation and pronunciation, inflection and modulation, emphasis, and gesture.

Mr. Sargent dismisses the elocutionary methods of the ancients with a short paragraph; but when he comes to the modern theories, pauses for careful consideration. He discusses individually, and at some length, the method of analysis devised by Steele to secure the "measure of speech," the analytical technique presented by Walker in plotting the inflections of the vocal tone, and the minute analysis of the human voice worked out by Rush. These and the many systems deduced from them he calls "ingenious." But the question of importance is, "Do they establish, severally or collectively, a positive science of elocution, which will justify the pupil in laboring to master it in its details, and to accomplish himself according to its rules of practice?" Sargent replies in the negative.

"It is impossible to establish rules of mathematical precision for utterance," the author observes. And the reasons are evident.

> The shades of expression in language are often so delicate and undistinguishable, that intonation will inevitably vary according to the temperament of the speaker, his appreciation of the sense, and the intensity with which he enters into the spirit of what he utters.

No matter how large the number of rules, the subject of elocution will remain incomplete because unforeseen exceptions are certain to become apparent. Elocution simply does not admit "of a resolution into rigid analytical rules."

> Thought and language being as various as the minds of men, the inflections of the human voice must partake of their plastic quality; and passion and genuine emotion must break through all the rules which theorists can frame.

Mr. Sargent also censures the attempts to establish rules for the regulation of gestures, referring particularly to Austin's *Chironomia*,

which, he admits, is carefully illustrated with plates "showing the different attitudes and gestures for the expression of certain emotions." But, the author observes,

> Experience has abundantly proved that no benefit is to be derived from the study of these figures. They only serve as a subject for ridicule to boys; and are generally found, in every volume in use, well pencilled over with satirical marks or mottoes, issuing from the mouths of the stiff-looking gentlemen who are presented as models of grace and expression to aspiring youth.

The practical advice offered by Mr. Sargent is remarkably similar to that which a host of contemporary teachers are inclined to approve. Essentially, he urges the "natural" method in elocution. "Attention to the meaning and full effect of what we utter in declamation will guide us, better than any system of marks, in a right disposition of emphasis and inflection." Furthermore, "Possess your mind fully with the spirit of what you have to utter, and the right utterance will come by practice." Although Mr. Sargent makes a few general observations on bodily activity, he believes in the main that the gestures will come more or less unconsciously if the speaker understands his selection and tries to speak it in earnest.

The book is abundantly stocked with practice selections which are arranged according to the following classifications: Moral and Didactic; Martial and Popular; Senatorial; Forensic and Judicial; Political and Occasional; Narrative and Lyrical; Scriptural and Devotional; Rhetorical and Dramatic; Comic and Satirical; and Miscellaneous.

LESTER THONSSEN, *College of the City of New York*

Speeches of Henry Lord Brougham, Vol. II. Philadelphia: Lea and Blanchard, 1841.

It is of no little interest to a student of public speaking that on the occasion of his being installed as Lord Rector of the University of Glasgow on April 6, 1825, Lord Brougham chose to discourse upon the *Rhetorical Art*. I shall quote some of the important passages from this speech. Contrary to his usual method, the speaker evidently read his discourse.

> While I desire you to accept this unexaggerated expression of gratitude, I am anxious to address you rather in the form which I now adopt, than in the more usual one of an unpremeditated discourse. I shall thus at least prove that the remarks, which I deem it my duty to make, are the fruit of mature reflection, and that I am unwilling to discharge an important office in a perfunctory manner. . . .

I shall confine myself to two subjects, or rather to a few observations upon two subjects, both of them appropriate to this place, but either of them affording ample materials for an entire course of lectures—the study of Rhetorical Art, by which useful truths are promulgated with effect, and the purpose to which a proficiency in this art should be made subservient.

Lord Brougham advises would-be public speakers to get the training that comes from a translation of the Greek masters. Cicero, he says, gained his power by such practice. The best English writers to study are those of the Augustan age.

A high ideal for the public speaker is set up:

To diffuse useful information—to further intellectual refinement, sure forerunner of moral improvement—to hasten the coming of the bright day when the dawn of general knowledge shall chase away the lazy, lingering mists, even from the base of the social great pyramid—this is indeed a high calling, in which the most splendid talents and consummate virtue may well press onward eager to bear a part.

Brougham's practice in extempore speaking was similar to that of Beecher and Spurgeon in that he believed little *immediate* preparation should precede speaking. However, he says:

I should lay it down as a rule, admitting of no exception, that a man will speak well in proportion as he has written much; and that with equal talents, he will be the finest extempore speaker, when no time for preparing is allowed, who has prepared himself the most sedulously when he has had an opportunity of delivering a premeditated speech.

I repeat that this speech is interesting and important because a great orator is taking time to give his impressions of his art, and also because at an inaugural ceremony he thought highly enough of his art to use it as his subject. Surely, this ought to impress us with the dignity of our profession.

LIONEL CROCKER, *Denison University*

Essays on Poetical and Prosaic Numbers and Elocution, 2d Edition. JOHN MASON. London: J. Buckland, J. Waugh, 1761; pp. 75, 76, 35. (Three essays reprinted together, the "Elocution," third part, having appeared twelve years earlier.)

The first essay, "The Power of Numbers and Principles of Harmony in Poetical Compositions," is based on a musical theory of verse, with feet corresponding to bars, and with proposed notes to indicate quantity. Joshua Steele's *Prosodia Rationalis*, which is generally considered the pioneer in this respect, was not published

until 1775, at least fourteen years later. Otherwise, Mason's prosody has no particular interest.

The second essay, "The Power and Harmony of Prosaic Numbers," may be called a "prose prosody," and therefore is more interesting. The study of accent, quantity, cadence, and general euphony in prose engaged considerable attention from the grammarians of the mid-18th century, especially those like James Buchanan, who were close students of pronunciation. Sheridan and Walker also analyzed these questions from the point of view of effective "elocution." Mason's treatment, however, is not analytical. He merely gives good, common-sense directions for acquiring a good "numerous stile": by using synonyms, ellipses, figures, transpositions, cadences, etc.; and by avoiding faults, chiefly those of repetition and monotony. He includes the traditional caution against ending a sentence with *of* or *by*, the signs of the "genitive and ablative." Although phrased in grammatical terms, his warning here is probably meant on grounds of euphony, not syntax.

The third essay, "Elocution," tells how to avoid bad, and how to acquire good, pronunciation. It also includes some comments on posture. Although lacking in originality, Mason is refreshing in his emphasis on natural methods, in sharp contrast to our common association with the term *elocution*. Among common faults, he lists "Reading with a tone," by which he evidently means affected or unnatural expression. To avoid this, he advises speaking "with the same Ease and Freedom as . . . in private Conversation."

In this essay also the analysis of emphasis, cadence, and especially pause is more thorough than in the second. The question of pause reveals the 18th century conflict between grammatical and rhetorical punctuation. Perhaps this conflict still persists, but about the turn of the 18th century the tendency toward grammatical solutions of the problem began to break down mechanical rules which allotted proportional intervals for comma, semicolon, etc. Mason is still under the influence of this rhetorical tradition, but he does state that punctuation is an uncertain guide. His motto is "Study Nature" by means of "observation on common Conversation."

With a little translation, this "Essay on Elocution" could easily be turned into a handy manual on delivery for the present use, so strongly does it stress natural and conversational tendencies.

BERT EMSLEY, *Ohio State University*

The Manner Pointed Out in which the Common Prayer was read in private by the late Mr. Garrick for the instruction of a young clergyman: from whose manuscript notes this pamphlet is composed. By J. W. ANDERSON, M.A. London: printed by J. Plymsell, and published by F. and C. Rivington, St. Paul's Church Yard. Entered at Stationer's Hall, 1797.

A book such as this is either of no value or of much value, depending on one's special interest. To a student of public speaking and reading, the book possesses rare charm and worth. Within the confines of these seventy-eight pages there has been an attempt to capture something of the manner of Garrick in reading an English classic. Garrick, the pupil of Samuel Johnson, the discoverer of Sarah Siddons, the friend of Thomas and Richard Brinsley Sheridan, the greatest of Shakespearean actors, tells a young clergyman how to recite the *Common Prayer*. We may not know exactly what is meant when a voice is described as "solemn dignity of tone, and with a tenor of smooth, regular delivery," but we do know what is meant when the directions say, "Here make a pause much longer than the comma, or, indeed, than the time which is thought to be necessary after a semicolon."

It may seem ludicrous to have a note that "An *awful look* upward, when repeating from 'before the face,' &c was practised by Mr. Garrick," but we must remember the limitations of language in attempting to describe facial gestures. When we read, "Speak 'an humble, lowly, penitent, and obedient heart,' with much deliberation, and preserve distinctly the commas between them," there is meaning for us. There are several instances when the past participle is pronounced differently from the usual way. "Prepar-ed, not prepar'd." This produces a poetical effect. We also understand what is meant by the following:

> The minister ought to stand in an *erect* posture, and not carelessly *loll upon the desk*, as many Clergymen do, as if they were entirely *indifferent* to what they were about. He ought to *throw out* his voice in such a manner, as if he were speaking to a person at the opposite part of the church. This does not mean that he should *bellow out* such a *volume of tone*, as almost to stun the ears of those which are near him; for to be heard with ease by every one in the congregation, it is only necessary to be *plain*, *clear*, and *distinct* in his *articulation*, and then he will find that a voice of but ordinary strength will be quite sufficient for the purpose.

Another admonition which is of some value to a present day teacher of interpretation is this one:

Do not *quicken* your delivery as you approach to a close, which is often done, but be rather *more deliberate*, as I before advised, that you may finish the whole with *fullness, slowness*, and *impression*.

All such manuals on elocution possess the dangers of affectation. We teachers have to be on the alert continually not to allow the insincere note to creep in. Garrick warns,

But the tone you use must have nothing *affected* in it, possess any resemblance to the *whining cant* of *theatrical declamation*, a mode of speaking unbecoming devotional worship. The *awe* and *solemnity* of the place will not suit with anything that has the smallest appearance of *affectation*.—Every line must seem to flow from the *pure* and *sacred fountain* of *true piety*, and from a heart *sincerely* and *ardently* impressed with contrition for past offenses.

It might be of some interest if I should transcribe some of the words used to describe the quality of the voice: fervent, supplicating, clear, fullness, evenness, audible dignity, roundness, lofty tone, weak, flimsy tone. In the matter of pitch he advises a "rise to a higher pitch," he warns against "sing-song," he suggests that the speaker pass to a "lower key," and in one instance he states, "If you suddenly break off, and let your voice fall a little when you proceed, the effect will be good." He uses the following terms in speaking of rate: "Be very deliberate throughout," "a regular flow," and a phrase which is suggestive of Shakespeare, "Nothing trippingly or fluently from the tongue will at all suit their thought or gravity." Force is conveyed by such terms as strong, powerful, and loud. Garrick is careful to stress the need of clear articulation. He warns against being hurried. The word *gabble* is employed a great deal. Articulation must not be *heavy* or *drawling*.

It has been difficult to give any impression of this little book which I prize so much. Until I ran across it in a book-list recently, I had no idea that such a book existed. I felt that some record of its existence and contents should be made in our QUARTERLY JOURNAL.

Two examples at random will show how the book is devised. A line from the *Common Prayer* is given, and then there is an interpolation telling how the minister ought to read the line—or how Garrick read it.

(a) But thou, O Lord, have mercy upon us, miserable offenders.

The minister ought to deliver this period with the utmost *sincerity* of *devotional confession*. Let your pronunciation be peculiarly *solemn* and *impressively devout*.

(b) Almighty God, the Father of our Lord Jesus Christ.

Mr. Garrick spoke this line with great *fulness* of tone, but with the utmost *reverence* of *voice, look*, and *manner*.

LIONEL CROCKER, *Denison University*

British Education, or The Source of the Disorders of Great Britain. Being an Essay towards proving, that the Immorality, Ignorance, and false Taste, which so generally prevail, are the natural and necessary Consequences of the present defective System of Education—with an Attempt to show, that a Revival of the Art of Speaking, and the Study of our own Language, might contribute, in a great measure, to the Cure of those Evils. THOMAS SHERIDAN, A.M. London: P. and J. Dodsley, MDCCLVI. 536 pp.

This work is in three parts, showing how the study of oratory and English will support religion and the British constitution, further the contemporary movement to regulate the language, and make the fine arts flourish as they did in Athens and Rome.

This last extravagance may be regarded as a sample of Sheridan's rhetoric, always a bit bombastic. The essential purposes are more compactly expressed in the introductory address to the Earl of Chesterfield, asking support for "A Design to revive the long lost art of oratory, and to correct, ascertain, and fix the English language."

Thomas Sheridan, active advocate of the speech arts on the 18th century platform and stage of England and Ireland, is better known for his *Lectures on Elocution,* 1762; *Art of Reading,* 1775; *Dictionary,* 1780. These are among his concrete accomplishments. *British Education,* on the other hand, explains the reasons for the tremendous activity of Sheridan and others in furthering the contemporary study and regulation of the language, and in reviving oratory. In fact, this book is probably the most complete argument on these matters to be found in the mid-18th century; and it certainly is the most complete of those which focus attention on the spoken word.

The question of standardizing the language had been agitated at least since the time of Swift's famous *Proposal* of 1711. The first notable production which resulted was Johnson's *Dictionary* of 1755, which did more than any other work to regulate English spelling. The grammars which were counted on to do the same for syntax did not come out in effective form until the 60's, the most influential being Lowth's of 1762. Rhetorics of a conventional type appeared sporadically: John Holmes, *Art of Rhetoric Made Easy,* 1755; John Ward, *A System of Oratory,* 1759; and Joseph Priestley, *Oratory and Criticism,* 1777 (lectures delivered at Warrington, 1762) may be regarded as typical. Kames' *Elements of Criticism* of 1762 was a more original work, but it dealt rather with criticism than rhetoric. Generally speaking, it is difficult to discover an original 18th century rhetoric before Campbell's great work of 1776.

And yet Sheridan's productions, so clearly forecast in *British Education,* seem to be original within a restricted field, corresponding to what would now be called phonetics and voice science. The contemporary name was elocution. Interest in this field was intimately related to the movement to "fix" the language. In spite of Johnson's dictum that this would be impossible in the field of pronunciation, Sheridan went ahead, and in time he produced one of the greatest of the 18th century pronouncing dictionaries. It was not the first, as often assumed even by modern writers. It was preceded by Buchanan's *Vera Pronunciation* of 1757 and *Essay* of 1766, by William Johnston's *Dictionary* of 1764, and by William Kenrick's *Dictionary* of 1773. But it was a notable achievement, and together with his lectures, dramatic ventures, etc., it makes Sheridan a leader of importance in the better speech activities of his time. Hence *British Education* is worth reading as a statement of the specific purposes behind all these efforts.

Certain facts and opinions in the book are of special interest. The preface refers to reforms at Eton and Westminster, which have made pronunciation and the art of speaking essential requirements. The low state of pulpit reading is blamed on lack of English training in school. The bar, the senate, the pulpit, and the press would all help to spread good English if the speaker and writers were subject to "just and fixed rules." There is need of closer knowledge of prosody, not merely the metrical forms, but the basic elements of accent, quantity, emphasis, and cadence. Interest in these matters is seen in John Mason's *Essay on Elocution,* probably about 1749, and in contemporary grammars of the type which included "orthoepy" and "prosody." The "wild, uncultivated oratory of our methodist preachers" shows what effective speaking can do in support of religion.

Religion, patriotism, and gentility abound in this argument, as also in Sheridan's *Plan of Education for the Young Nobility and Gentry of Great Britain,* 1769. That is why *British Education* is such a good sample of contemporary pleas for study and standardization of the language, for even those advocates of this movement who gave more consideration to utility ("training for trade") never neglected to invoke these more conservative sanctions. The ideas in this book have made history in the fields of usage, phonetics, and delivery.

BERT EMSLEY, *Ohio State University*

IN THE PERIODICALS

READ, ALLEN WALKER: "Attitudes toward Missouri Speech." *Missouri Historical Review*, XXIX, No. 4, July, 1935, 259-271.

When the term "bloody Kansas" was being written on the pages of American history, the state guards stationed at the border applied a simple linguistic test to determine whether an aspiring resident of Kansas should be allowed to enter. He was required to pronounce the word *cow*. "Anyone who said 'kcow' in the nasal Yankee fashion was not allowed to cross;" and thus many hated abolitionists were prevented from entering the state. Despite the care that was taken to preserve a certain degree of linguistic unity, some students have estimated that there are as many dialects in Missouri as there are inhabitants of that state.

In Professor Read's article are described the many notable forces that have influenced the language of Missouri. As late as 1832 English was by no means the universal language; Spanish, French, German and Indian tongues were heard, as well as English with its Scotch and Irish varieties. Of the English dialects, the Southern prevailed, although New Englanders were found in considerable numbers. As a result of all these strands, "the pattern (if there is one) is now marvelously intricate."

Altogether too many attempts have been made, according to Professor Read, to mould the speech of Missouri upon the model of some other section. "Missouri has her set of language conventions, and any teacher who should attempt to introduce fantastic, far-fetched elements is surely ill-advised."

Many studies have been made of the speech of Missouri, the most important of these being listed and carefully documented. "The language of Missouri—in the form of its dialect vocabulary, the writings of its authors, its place-names, or the oral utterance of its inhabitants —can be used as a laboratory for studying linguistic phenomena."

It is in such folk speech as may be found in Missouri (and other regions) that language as a whole may find a source of vitality. "There will always be, no doubt, a division between the 'standard' literary language and the speech of 'plain folks.' Yet at the same time there should be a filtration from folk speech into the literary

language if the latter is to have vitality and growth." "Dialect and local accent," Henry Van Dyke is quoted as saying, "brogue and burr—are the spice of talk."

G. W. G.

WISHART, CHARLES F.: "Talking to Students." *The Alumni Review* (Presbyterian Theological Seminary publication), Chicago, April, 1935, 219-224.

This article is in two parts. The first division takes up the classes of speakers who address college students with unhappy results. These President Wishart describes as those who *talk down* to students, those who *talk up*, those who *drag in ill-timed humor*, those who lug in *too much local campus color*. "Another warning which should put the fear of the Lord into the souls of all speakers to students," says President Wishart, "is this: Beware of over-elaboration. The student mind functions very rapidly. If he is thinking at all, the chances are he is not following your thought, but leaping ahead of it."

In turning to the positive side of his theme, President Wishart states that he finds more difficulty in putting down his thoughts than when he was describing causes for failures. But he believes that a speech for students comes from the man's general experience rather than from anything he has read. He says, "Frankly, in whatever experience of this kind I have been fortunate enough to survive, I am not conscious of any technique. I really could not go about advising a man as to how to start a baccalaureate sermon, or a high school address, or a chapel talk, or a commencement address, because, on thinking it over, I don't know how I go about it myself. The thing just seems to grow, like Topsy. One is not conscious of sitting down to say, 'What is my objective in this address? How shall I go about gathering the material for it? What books shall I read in its preparation?' . . . I can not card-index a good address. Whatever is even reasonably worthwhile must be the spontaneous outgrowth of previous reading which has struck fire somewhere so that an idea arises and takes one by the intellectual throat, and says, 'You must express me, or you will never be happy again.'"

No speaker before young people can hope to succeed if he does not really love them. If a man will be sincere and straightforward, student audiences will show a patience that is remarkable and a tolerance of shortcomings which is touching and beautiful.

LIONEL CROCKER, *Denison University*

VOELKER, CHARLES H.: "Therapy of the Endocrinopathic Dyslogia in Cretinism." *The American Journal of Orthopsychiatry*, V, No. 1, January, 1935, 64-65.

A complicating dyslalia, which results from the slow-moving large tongue, is superimposed upon a myxedematous dyslogia demonstrated in communication by sluggish perception and response capabilities; together these language deficiencies necessitate a distinct type of speech education, characterized by the establishment of a model for imitation of slow-motion and drawling speech with only gradual intonations—a sort of syllabic continuum. This is the only articulatory goal to be expected in the case of cretin utterance, and recognition of this fact in the therapy brings the patient nearer to such a goal; if this procedure is not undertaken, the speech retardation anticipations will be magnified, and the cretin's natural introvert speech propensities will become negativistic.

COTTON, JACK C.: "Resonance in Soft-Walled Cylinders." *Journal of the Acoustical Society of America*, V, No. 3, January, 1934, 208-212.

The conclusions arrived at by Cotton were that (1) soft walls greatly limit a resonator's ability to radiate energy from a given source, (2) the fundamental resonant frequency of a soft-walled cavity is higher than for a similar rigid-walled cavity, (3) harmonics of the fundamental resonant frequency of a cylindrical soft-walled cavity do not follow in their normal odd harmonic order, (4) plasticine forms a much more nearly rigid wall than flesh and thus cannot be used for accurately representing a vocal resonator, and (5) a water resonator has a distinct resonant frequency and does not respond equally well at all frequencies.

CHARLES H. VOELKER

RUSSELL, G. OSCAR: "First Preliminary X-Ray Consonant Study." *Journal of the Acoustical Society of America*, V, No. 4, April, 1934, 247-251.

Russell found the X-Ray to show that the [z] varies according to surrounding sounds; it does not have an invariable and characteristic cavity, point of contact, jaw position, nor is it always point lingual. The only constant is the diameter of the aperture between the tongue and the alveolar ridge, which ranges from 3 to 4 cm. The horizontal length of the aperture, which varies more, is from 5 to 20 mm. The [z] quality is created by concentrated air friction.

CHARLES H. VOELKER

VOELKER, CHARLES H.: "Technique for a Phonetic Frequency Distribution Count in Formal American Speech." Archives Néerlandaises de Phonétique Expérimentale, XI, 1935, 69-72.

This paper discusses a procedure for establishing the phonetic dispersion in connected utterance.

WILKE, WALTER H.: "An Experimental Comparison of the Speech, the Radio, and the printed Page as Propaganda Devices." *Archives of Psychology,* No. 169, June, 1934, 32 pp.

Emotional propaganda material on four topics was presented to groups of college students, by three techniques: the direct speech, over a loud speaker, and as printed text. Subject-attitudes were measured before and after the presentation. Conclusions reached were:

1. The speaker technique has the most striking positive effect, the loud speaker somewhat less, and the printed page only a slight effect.

2. Opposing attitudes are more likely to swing to active agreement than to indecision.

3. The loud speaker technique produced the strongest negative propaganda effects.

4. Subjects may justifiably be used as experimentals in one topic and as controls in another.

5. Attitudes strongly or moderately "radical" were found to have the greatest stability.

6. Changes were more observable toward the "radical" than toward the "conservative" attitude.

G. W. G.

ADDITIONAL ARTICLES NOTED:

KOFFKA, K.: "The Psychology of Learning, with Reference to the Acquisition of Language." *The English Journal,* XXIV, May, 1935, 388-396.

HICKMAN, C. N.: "Acoustic Spectrometer." *Journal of the Acoustical Society of America,* 6, 1934, 108-111. An instrument to visualize frequencies and their relative intensities in complex tones.

VOELKER, CHARLES H.: "The Function of the Epiglottis in Speech." *Journal of the American Medical Society* (Queries and Minor Notes) 103, December 8, 1934, 1797.

VALENTINE, ALAN: "The Union in Retrospect." *The American Oxonian,* XXII, No. 2, April, 1935. 69-78.

Occasional visitors from America to England frequently bring back to us their impressions of the famous old Oxford Union from

the viewpoint of the outsider. Here is an interesting review of the activities of that Union from 1904 to 1922, written by a former American Rhodes scholar, who is the present editor of the periodical in which the article appears. (Pennsylvania and Balliol '22, and who was recently appointed to the presidency of the University of Rochester.)

Taking his information from old copies of *The Oxford Magazine*, President Valentine traces briefly the trend of student thought at Oxford, as suggested by the subjects debated in the Union and by the votes which were cast on each question. "The Union," he says, "has changed little in outward aspect since it was first visited by Rhodes scholars soon after the turn of the century. There is the same procedure (parliamentary if you like), and the voices of the speakers are sometimes affectedly languid, sometimes affectedly passionate, but usually youthfully sincere. . . ."

In 1904 the question of colonial administration profoundly stirred the Union. Irish Home Rule was debated, with the house evenly divided on viewing "with distrust any measure of Home Rule for Ireland." During the following year, however, internal matters received most attention, a resolution to abolish the House of Lords failing by a large majority, as well as a proposal that the State should feed the destitute children attending the public schools. In this latter debate the bogie of socialism was raised, only one speaker having the temerity to question the validity of the point as argument.

In 1905 also a definite foreshadowing of trouble with Germany is seen in a debate on the question of diplomatic isolation of that country. And two years later the House looked with alarm on the proposal to build a tunnel under the English Channel.

The years from 1907 to 1913 are passed over hurriedly; but by the end of this time there is an "occasional premonitory thunder, unpleasantly suggestive of the roll of big guns." In 1910 the question of compulsory military training for all resident undergraduates led to many expressions of alarm over armament increases and the "existence of two armed camps in Europe." The motion was defeated by only thirteen votes.

On May 29, 1914, the Union debated the question, "that this House condemns the Triple Entente as embodying both an unnecessary and an unnatural policy." Toward the end of the debate the German side of the question was presented by one Baron von Richthofen of Lincoln College, who later became famous as a war ace.

It was not long until the war spirit had absorbed Oxford. In

1915 the motion "that compulsory military training is now expedient" was lost by only 19 votes.

The first meeting held after the close of the World War was early in 1919. "At first the Union seemed to reflect the post-war idealism of Wilson, but the bloom was forced, a little sickly, and short-lived." In its first debate the question was whether the world should be made safe for democracy.

During the years immediately following the war the Liberals had matters much their own way, nearly carrying a motion to grant home rule to India, and passing a resolution welcoming the election of a Sinn Fein majority in Ireland. In May of that year (1919), the union carried by 333 to 120 a motion "that . . . the times call for a revolution in the ideas at the basis of society." It also welcomed the abolition of hereditary titles, and agreed that "Great Britain should take the lead at Washington in practical steps toward disarmament."

But in 1922 the tide turned, and the Conservatives won their first debate on the proposition that "in the present crisis . . . the Conservative policy will best serve the interests of the Country."

In reading this charming account of the activities of the Union, one encounters names familiar to American readers of British affairs. In 1904, Mr. J. M. Keynes spoke by invitation on the question of Home Rule for Ireland. In October of 1906, Mr. W. G. C. Gladstone, grandson of the Prime Minister, was a speaker, again on the question of Home Rule. During the latter part of the period from 1907 to 1913, Mr. Philip Guedalla was "giving the Union 'plenty of that wit which is his second nature.'" The name of Baron von Richthofen has already been mentioned.

On the whole, the Union has been Conservative over the past decade, "with occasional spectacular dashes to the left." ". . . The fact remains that its vacillations seem to provide a barometer of British public opinion . . . the Union may move always in the rearguard of public thought, but move it does, and with it names that may be familiar to all Englishmen tomorrow."

BARNARD, RAYMOND H.: "Jesus as a Speaker." *Christian Leader*, April 14, 1934.

This article presents certain qualities which contributed to the greatness of Jesus as a speaker. The most outstanding of these are the importance of character in speaking, the principle of reference to experience, and the informal manner.

BARNARD, RAYMOND H.: "Speech in the Elementary School." March, 1935.

This article emphasizes the importance of speech in the elementary schools. It explains how it may be included in the education of the child.

Since speech is not taught as a separate subject in most elementary schools, it may be taught indirectly through games, exercises, talks, story-telling, creative dramatics, conversation, parliamentary procedure and verse-choir speaking.

NEWS AND NOTES

(Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33d Street, New York City.)

Many American teachers of speech were present at the eighth annual London Speech Festival, which was held late in the spring at the Polytechnic Theatre and Extension. Nearly twelve hundred children took part, including sixty choirs. One of the most unusual features of the program was a recital by a choir of deaf children from the Mosely Road School, Birmingham. Another feature was a recital of Welsh poetry by the choir of Barry Training College in South Wales, speaking in their native language.

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A high school Poetry Festival was held at the University of Wisconsin in the late spring, with thirty delegates from fifteen high schools in attendance. Boys and girls appeared in separate sections, each reading the same four poems before a committee of three judges. The five students selected from each division then appeared in the final program, which followed an invitation luncheon at which the well-known poet, Mrs. Louise Ayers Garnett, of Evanston, was guest speaker and read some of her own poems. Miss Gertrude Johnson, of the University of Wisconsin Speech staff, was in charge of the Festival.

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The silver anniversary meeting of the National Council of Teachers of English will be held in Indianapolis November 28-30, with the Hotel Claypool as headquarters. Among the guest speakers will be Dr. Claude M. Fuess, noted biographer, and Louis Untermeyer and Carl Sandburg, poets. The general session on Friday morning will be concerned with the new silent reading movement in the schools, and on Saturday a special session will be devoted to the report of the Curriculum Commission of the National Council, just published under the title, *An Experience Curriculum in English*. Among the sectional meetings, speech teachers will be especially interested in those on Articulation, Speech and Dramatics, and Radio.

* * * *

An interesting innovation was carried out this past summer by the Division of Speech of Pennsylvania State College. An All-State High School Speech Group was established, which was open to any high school student from either Pennsylvania or other states, either graduate or undergraduate, who could either (1) present evidence of interscholastic competition in debate, declamation, oratory, extemporaneous speaking, or interpretative reading, or (2) present a written recommendation from his high school principal or his instructor in forensics as to his interest and potential ability in the speech field. To graduates of high schools, courses available carried college credit and the tuition was $30.00; to undergraduates the charge was $15.00. Living accommodations were provided in college dormitories. Seven speech courses were planned for these students, in Practical Public Speaking, Speaking for High School Stu-

dents, Reading and Interpretation (2), Intercollegiate Debate (2), and a Speech Clinic. The Speech staff at Pennsylvania State College, which sponsored the experiment, hopes that the eventual result of such a program will be a general rise in the speech level of the state.

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A Freshman Guild has been organized at Denison University, through which Freshmen will be kept busy reading and producing plays, with weekly meetings for discussions and rehearsals. Richard Woellhaf is in charge of the group.

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The Twenty-sixth Annual Meeting of the Eastern Public Speaking Conference was held during the last week in April, at the Hotel Victoria, New York City. New officers elected were: President, Mrs. Jane Dorsey Zimmerman; Vice-President, J. Walter Reeves, Peddie School; Secretary-Treasurer, Charles A. Fritz, New York University; and Member-at-large of the Executive Committee, Jeanette Bjorneby, East Orange High School. The programs presented were as follows:

Secondary School Section—Oral Interpretation

Frances Tibbits, *Newark*, Chairman

"Oral Interpretation as Recreation of Thought," Arthur Mulligan, *Fordham College;* "The Reading of Poetry, the Student's Point of View," G. Jeanette Bjorneby, *East Orange;* "Oral Reading as an Avocation," Agnes Allardice, *Westfield High School;* "Oral Interpretation and the Appreciation of Literature," Edwin Kane, *George Washington High School, New York City.*

Secondary School Section—Dramatics

Dorothea Hubschmidt, *Bryant High School, Long Island City*, Chairman

"Student Dramatics—Theories and Experiences," Winifred Waid, *Packer Collegiate Institute;* "High School Dramatics," Helen Casey Kenney, *George Washington High School, New York City;* "Three Stages of Dramatics," Edward Stashiff, *Bryant High School*, Long Island City.

Secondary School Section—General Session

"Training the Teacher of Speech," Miss Henrietta Prentiss, *Hunter College;* "Personality of the Speech Teacher," Agnes Knox Black, *Cambridge, Massachusetts.*

Secondary School Section—Speech Correction

Emmie E. Hyams, *Girls' Commercial High School, Brooklyn*, Chairman

"The Role of the Otologist in Speech Education," Hugh Grant Rowell, *Columbia University;* "Speech Clinics in the High School," Phyllis Moorhead, *Julia Richman High School, New York.*

Secondary School Section—Curriculum Problems

Mary T. McGrath, *James Madison High School, New York*, Chairman

"The Speech Teacher as Consultant in the Human Relations of the Student," A. Jeannette Williams, *Jamaica High School;* "Training for Fellowship," Laurence B. Goodrich, *East Orange High School;* "An Attempt at Co-ordinating Secondary and College Speech Work," John H. Frizzell, *Pennsylvania State College;* "The New York State Syllabus in Oral English Compared with the New York City Syllabus in Speech," Francis Griffith, *James Madison High School, New York City.*

General College Session

"Speech and Changing Educational Values," *Arleigh B. Williamson, New York University;* "The Allotment for Humor in Oratory," Father Francis P. Donnelly, *Fordham University;* "Fixed Ideas and Our Schools in a Capitalist Society," Frank Walser, author of *The Art of Conference.*

Rhetoric

H. F. Harding, *George Washington University,* Chairman

"Public Discussion in England under Elizabeth and the Early Stuarts," Frederick George Marcham, *Cornell University;* "Rhetoric and Dialectic," Lee S. Hultzén, *Columbia University;* "Public Speaking in the Colgate Plan," C. Harold King, *Colgate University;* "What Listeners Like About Speakers," Richard C. Borden, *New York University;* "The Problem of Nervousness in Public Speaking," Marion O'Connor, *Jamaica High School.*

Dramatics

Constance Welch, *Yale School of Fine Arts, Chairman*

"Scene Design," Donald Oenslager; "Acting," Selma Royle; "Make-up," Ulric Moore, *Cornell University.*

Phonetics

C. K. Thomas, *Cornell University,* Chairman

"Turkish Pronunciation of English," William Angus, *Cornell University;* "Yiddish," Kathryn Mulholland, *Brooklyn College;* "Italian," Edward Mammen and Robert Sonkin, *College of the City of New York;* "Greek," Annie E. Pinneo, *American Junior College for Girls, Athens, Greece;* "Oriental," Jane Dorsey Zimmerman, *Columbia University.*

Debating

Dayton D. McKean, *Princeton University,* Chairman

"The Debate Assembly—Three Years of Development," Donald C. Bryant, *New York State College for Teachers.*

"Capitalizing the Conflict," J. V. Garland, *Colgate University;* "The Senate Debates the World Court," H. G. Roberts, *George Washington University.*

Interpretation

William J. Farma, *New York University,* Chairman

"Is the Study of Prosody Essential in Teaching Oral Interpretation?"

Yes: Joseph Snyder, *New York University.*

No: Helen Wheeler, *Mount Holyoke College.*

"Is the Development of Personality an Essential Aim in Teaching Oral Interpretation?"

Yes: Margaret M. McCarthy, *Brooklyn College.*

No: Magdalene Cramer, *Columbia University.*

"Should Technique Be Subordinated to Literary and Psychological Analysis?"

Yes: Dorothy Mulgrave, *New York University.*

No: E. J. Spadino, *Hunter College.*

"Should the Approach to Training in Voice and Diction Be Indirect?"

Yes: Eugene Bahn, *Colgate University.*

No: Alice W. Mills, *Mount Holyoke College.*

Speech Correction

Letitia Raubicheck, *New York City Schools*, Chairman

"The Relation of Malocclusion to Sigmatism," I. J. Wolf, M.D., *Pediatrician in Barnett Hospital, Paterson, New Jersey;* "The Relation of Handedness to the Speech Mechanisms," Earl C. Chesher, M.D., *Neurological Institute of the Medical Center;* "Interesting Case Studies," Smiley Blanton, M.D., *Vanderbilt Clinic of the Medical Center;* Esta Pastel, *New York City Schools;* Lou Kennedy, *Brooklyn College;* Bernard Karlin, M.D., *Brooklyn Clinic for Speech Correction.*

General Sessions

"Our Part in the Theatre's Future," Walter Pritchard Eaton, *Yale School of Fine Arts;* "Rhetoric and Criticism," Everett Lee Hunt, *Swarthmore College;* "The Sound Components of the Human Voice as Perceived by the Broadcasting and Radio Engineer," L. B. Cornwell, *Radio Engineering Products Company.*

* * * *

The annual meeting of the Ohio Association of College Teachers of Speech was held at Ohio State University, last April. Earl W. Wiley and Bert Emsley, Ohio State University, were re-elected as President and Secretary, respectively. The morning session was devoted to dramatics, the leading paper being presented by R. C. Hunter, Ohio Wesleyan College, on "Two Decades of College Dramatics—an Appraisal and a Forecast." The afternoon session consisted of a demonstration of phonetic apparatus and experiments, conducted by G. Oscar Russell, assisted by Jack C. Cotton and Miss Marie K. Mason, all of Ohio State University. Included were the resonometer, sound movies of vocal cords, filters, disc recording kymograph, spirometer, fluoroscope, strobophotoscope, improved tonoscope, oscillograph, audiometer, models of vocal organs, fonofaryngoskop, laryngoperiscope, visual hearing films, practice booths for correction of specific defects such as nasality, X-ray, and numerous other teaching and research tools and machines. The most striking of the exhibits were the head model with decibel indicator showing the "empty dream of head resonance" (through sinus cavities), and moving pictures of the vocal cords in action with accompanying sound.

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The Georgia Association of Teachers of Speech held its last annual meeting in connection with the Georgia Education Association, at Wesleyan College, in April. The new officers of the Association are: President, Louise Sawyer, Georgia State Woman's College, Valdosta; First Vice-President, Lois Gregg Secor, Brenau College; Second Vice-President, Mrs. W. W. Davison, Atlanta; Secretary, Edna West, Bessie Tift College; and Treasurer, Ruth Draper, Washington Seminary. The following programs were presented at the two sessions:

Friday afternoon

"Is Speech Training Necessary to Education?" Dean Ralph Dennis, *Northwestern University;* "Problems in Oral Technique," Anne Shenault Wallace, *Wesleyan College;* "The Oral Interpretation of Literature," Lois Secor, *Brenau College;* "Speech Characteristics of Native Georgians," John D. Wade, *University of Georgia;* Demonstration of Elementary Dramatics: *The Golden Goose* and *Beauty and the Beast*, presented by Wesleyan Junior Dramatic Club, Mrs. Malcolm Jones, Jr., Director.

Saturday morning

"The Private Teacher and the Extra-Curricular Program," Mrs. Rex Lavender, *Columbus;* Mrs. Ralph Meeks, *Carrollton;* Helen Morris, *Commerce;* Mary Poindexter, *Screven;* "Choral Speech in the Elementary School," Mrs. C. M. Neal, *Atlanta;* "Problems of the High School Speech Contests:" The Superintendent—Mark Smith, *Thomaston;* The Teacher—Mrs. W. C. Key, *LaGrange;* The Student—Isabel Reid, *Madison;* The Judge—Frances Gooch, *Agnes Scott College;* "Coaching the Tournament Play," an open forum led by J. C. Shelburne, *Mercer University.*

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The San Francisco State College held a round-table conference on problems of speech education in elementary and junior high schools during the recent summer session. The following programs were presented:

Morning Session

"How Speech Functions in the Classroom," Estelle Unger, Supervisor of Rural Education, *Sonoma County;* "Required Speech Courses for Classroom Teachers," William B. McCoard, *San Jose State College;* "Restoring Speech Among the Arts," Vierling Kersey, *State Superintendent of Public Instruction, California.*

Afternoon Session

"Ear Training for Kindergarten and Primary Grades," Mary Leonardini; "Stimulation of Creative Drama," Jessie D. Casebolt; An Interpretation from *Italian Peepshow* by Eleanor Farjeon and Ruth Acty; Poetic Rhythms, Verse Choir Class, directed by Miss Willian P. Hinsdale; Verse Choir Techniques, Verse Choir Class; Demonstrations of Expressive Movement Through Dance and of Poetry and Dance, by students of the summer classes.

* * * *

The eleventh annual Spring Fine Arts Festival at the University of Arizona this past spring was far more extensive than it has been in the past. Last year was the first year of the new College of Fine Arts, which comprises the School of Music and the Departments of Art, Dramatic Art and Speech. The Festival this year included a men's 'varsity debate with the University of New Mexico and a State Speech Conference. Anthony F. Blanks, of the University of California, was guest lecturer and gave several addresses and a lecture-recital, "The Romance of Southern Literature." Another feature of the Festival was a lecture-recital by F. Campbell Juleff, a student, on "Robert Frost and his Poetry," given in fulfillment of the requirement for the degree of Bachelor of Arts in Speech, which requires that each Speech major during his last semester in residence give a public lecture, a program of readings, or an hour's lecture-recital. During the Festival, the University Players presented St. John Ervine's *John Ferguson,* under the direction of Marguerite Morrow. The program of the Speech Conference, under the direction of W. Arthur Cable, included, in addition to two lectures by Dr. Blanks, papers on "The Suggestion Technique for Handling People," by Charles P. Mattingly; "Learning to Speak Distinctly," by Mr. Cable; and "The Training of the Speaking Voice," by Alethea Smith. The Conference was concluded with a choral reading program by Miss Smith's students.

The New Mexico Speech and Theatre Conference was held at New Mexico Normal University early in July. The only paper delivered at the opening session was on "The Place of Speech in the Curriculum," by Mrs. Helen G. McGrew, Supervisor of Speech in Greeley, Colorado. At the Speech Conference, which followed, steps were taken to establish a permanent New Mexico Speech Conference, to meet in future in November, with the New Mexico Education Association. Harriet Katherine Davis, of the Las Vegas High School, was selected as first chairman of the Conference, and Lulu Mae Collins, Sedan High School, as Secretary. The program at this meeting was as follows:

"Some Problems of the High School Teacher of Speech," Aria D. Hunter, *La Junta High School, Colorado;* "In Defense of Speech," Lenore Branson, *Thoreau High School, New Mexico;* "Yes Men," Keith Kraft, *Hollywood, California;* "Aims and Ideals for New Mexico," Harriet K. Davis.

In connection with this meeting was held the New Mexico Theatre Conference, consisting of groups from the Little Theatre of Albuquerque; the Santa Fe Players; the Atalaya Players of Santa Fe; the Carlsbad Little Theatre; the University Players of the University of New Mexico; and the Koshares, Delight-Makers of New Mexico, of the New Mexico Normal University. Kathryn Kennedy of Albuquerque was chairman and Lester Raines, of the New Mexico Normal University, Secretary. The formal program follows:

"The Theatre on Stratford-on-Avon and England," Lois Law Mowrey, *Albuquerque;* "The Place of Drama in the High School," Katherine Ommanney, *North High School, Denver;* "The Building of a Speech Personality," Elwood Murray, *University of Denver;* "The Model Theatre," Lester Raines.

A number of plays were presented during the Theatre Conference, including the World Premiere of *The Vacuum*, a full-length play by the late Mary Austin, and a poetic drama, *Don Felipe*, by D. Maitland Bushby, Arizona poet. A demonstration of make-up was presented, and there was an exhibit of model theatres featuring English, Spanish, and Czechoslovakian stages.

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An Intercollegiate Poetry Reading was held early in May under the auspices of the Center for Oral Arts and Science, at its headquarters in the Barbizon-Plaza Hotel, New York. Students from Barnard College, Brooklyn College, Bennington College, Adelphi College, Vassar College, Hunter College, and Rhode Island College of Education participated. The chairman for the event was Miss M. DeWitt, of Vassar College.

FORENSICS

The Seniors at Rutgers University again last year voted debating the most interesting and worthwhile extra-curricular activity on the campus. Intercollegiate teams engaged in some sixty debates, travelled from Boston to Florida, and debated thirteen different subjects, using several different styles of debate.

The forty-fifth annual contest of the Northern Oratorical League was held in Hill Auditorium, at the University of Michigan, the first Friday in May. Competitors represented Northwestern University, Western Reserve University, and the Universities of Michigan, Wisconsin, Iowa, and Minnesota. The two annual prizes awarded by this League, of $100.00 and $50.00, are secured from a fund established by the Hon. Frank O. Lowden, former Governor of Illinois.

The Intercollegiate Civic Oratorical Contest was held at the Memorial

Chapel at Colgate University on May 9. Representatives of the College of Wooster, Ohio Wesleyan University, Allegheny College, Albion College, Western Reserve University, and Colgate University competed.

Tau Kappa Alpha, forensic honor fraternity, announced last May the establishment of new chapters at Alabama Polytechnic Institute, Arkansas State Teachers College at Conway, Hobart College, La Verne College, Union University in Tennessee, and Western Maryland College. This fraternity has recently absorbed the Alphi Phi Epsilon and Phi Delta Gamma forensic societies. New charters will be granted only on the petition of the administration and faculty of a college. During the spring the fraternity held conferences in connection with the Rocky Mountain Speech Conference and the Southern Association of Teachers of Speech at Spartanburg, South Carolina, and also at Randolph-Macon Womans College, the University of Cincinnati, Rhode Island State College, and Juniata College. The national office of Tau Kappa Alpha is in charge of preparing the schedule for the 1936 spring tour of the debate teams of the University of Hawaii. Requests for debates should be sent to the Secretary-Treasurer, William T. Hade, 403 West 115th Street, New York City.

John H. Frizzell, of the Pennsylvania State College, reports that probably the most interesting debate held on their campus last year was one between two young men of the Pennsylvania College with two young women from the University of Pittsburgh, on the question: "Should a male college graduate with a minimum income of $1,500.00 a year marry before he is twenty-five?" One man and one woman spoke on each side. The hall was crowded for the debate, and the reception was so favorable that Professor Frizzell said afterward: "They were discussing a matter which, while it lent itself to much by way of humorous, or more accurately, whimsical presentation, was, nevertheless, much more vital and personal than the matter of the nationalization of arms. Their speaking showed it. I wonder if we would not do well to cut out to a considerable extent, these deadly dry economic questions, and get these young people of ours to thinking through matters of more personal, and, in some ways, vital, concern?" (Quoted in the *Bulletin of the Debating Association of Pennsylvania Colleges.*)

The second annual Delta Sigma Rho Speaking Conference was held under the direction of the University of Pittsburgh chapter late in March. Twelve colleges were represented by eighty contestants in debate, extemporaneous discussion, and after-dinner speaking, the latter contest being held at the closing banquet Saturday night. In addition to the contests, there were round-table discussions and conferences for the directors, and get-together luncheons each day.

The forensic program at Allegheny College last year included thirty-four debates, the Intercollegiate Forum, and participation in the Vassar College Model Senate. Thirty-six students participated in the debates and in the luncheon club programs supplied for towns in northwestern Pennsylvania.

Men's and women's debate teams of Bucknell University participated in twenty-seven intercollegiate discussions on three different subjects with colleges in ten states. There were also many intramural debates. Most of the debates were non-decision, and many of them were of the discussion type, followed by open forums. In general, A. L. Brandon, in charge of forensic activities at Bucknell, reports the best attendance at the debates in many years.

The appropriation for debate activities at Juniata College has been greatly

increased this year, enough to permit doubling the number of debates, enlarging the squad, and inaugurating debating for women. Morley J. Mays is in charge of forensics.

Willamette University reports that last year was an unusually successful year for forensic activities. Two varsity debaters participated in a 7,500 mile Mid-West trip to Chicago, New Orleans, and return to Oregon, debating with twenty-two institutions. Willamette students competed in the Pacific Coast Forensic League contests in debate, oratory, extempore speaking and after-dinner speaking, state contests in debating for both men and women, three oratorical contests, an extempore speaking contest, and an after-dinner speaking contest, as well as competing in the Linfield College debate tournament. This year the state debate series is centered about a specially chosen proposition, and each participating college will meet every other college on both sides of the question. These debates are being conducted in a series of rounds, each round to be held at one institution. A panel of judges has been selected and approved by the association, and the expenses of the judges are pro-rated for each school. Each debate will use the cross-question style of debating used by the University of Washington, in which every speaker must both cross-question and be cross-questioned.

The Hutchinson Junior College, Kansas, reports an unusual amount of interest in debating activities. Out of an enrollment of 450, thirty-five students last year engaged in intercollegiate activities and fifty-five in intramural. P. Merville Larson is in charge of the Speech Department.

Denison University held an invitational speech contest early in May to which twelve high schools sent representatives.

DRAMATICS

The Amherst College Masquers presented, May 16, for the first time in America, Denis Johnston's experimental drama, *The Old Lady Says "No."*

The Koshares, Delight-Makers of New Mexico, included the following plays in their seventh season, last year: *Tough Hombre,* by George Fitzpatrick; the world premiere of *El Crepusculo,* a play about the first archbishop of New Mexico, by Thomas Matthew Pearce; the world premiere of the late Mary Austin's *The Vacuum;* *Don Felipe,* a narrative poem of Mexico by D. Maitland Bushby; the world premiere of *The Ornery Fugitive,* written by Charles Bergmann from a story by Sam H. Nickel; Stuart Walker's *The Lady of the Weeping Willow Tree;* the world premiere of Mary Austin's *The Golden Bough; Our Lady of Guadalupe,* translated from the Spanish of P. D. José de la Pena by Mary Fulgenzi; and performances of the two Shakespearean plays, *Merry Wives of Windsor* and *Julius Caesar,* the latter being presented first in modern dress and the following day in Roman dress. Lester Raines, chairman of the Speech Department at the New Mexico Normal University, was in charge of these productions. The class in play production gave a performance of *Gammer Gurton's Needle* in June.

The Michigan Repertory Players presented the following ten plays during the past summer, their seventh season in Ann Arbor: *Moor Born,* by Dan Totheroh; *The Perfect Alibi,* by A. A. Milne; *Merrily We Roll Along,* by George S. Kaufman and Moss Hart; *Bird in Hand,* by John Drinkwater; *The Doctor in Spite of Himself,* by Molière; *Shall We Join the Ladies?* by Sir

James M. Barrie; *The Chocolate Soldier*, by Oscar Straus and Stanislaus Stange; *The Kingdom of God*, by G. Martinez-Sierra; *The Princess and Mr. Parker*, by Gwendolen Seiler; and Shakespeare's *Othello*. Tickets for the season were sold at $3.50, $3.00, and $2.75. Valentine B. Windt was in charge of the Repertory Theatre; Oswald Marshall, actor and director, acted as guest-director; Alexander Wyckoff was Art Director; and Evelyn Cohen was in charge of costumes.

Plays and Players of the Los Angeles Junior College presented Euripides' *Iphigenia in Tauris;* Christa Winsloe's *Girls in Uniform;* *Moon Over Manhattan*, an original play by Ed Schoening; *The First Dress Suit*, by Russell Medcraft; *No More Americans*, by Babette Hughes (the last three plays were presented over the radio of station KFAC); Synge's *Playboy of the Western World;* and a special spring production of Maxwell Anderson's *Elizabeth the Queen.*

Denison University held its fifth annual one-act play contest in May, with six high school groups competing for the cup offered by the University.

PERSONALS

Marjorie Gullan, Director of the London Speech Institute, is spending the first semester of this year in residence at Columbia University, where she is offering a course in Choral Reading.

Dr. Claude E. Kantner has resigned from the staff of Stephens College to take the Directorship of the Speech Correction Clinic at Louisiana State University.

Floyd K. Riley has resigned his position at the University of Michigan and is now Assistant Professor of Speech at the University of Oklahoma, where Charles P. Green is chairman of the Department.

Grace Ingledue has been employed by the Louisiana State University Center, a Junior College at Monroe, Louisiana, to establish a Department of Speech. Miss Ingledue has finished residence requirements for the Ph.D. Degree at Louisiana State University.

Louis A. Mallory, chairman of the Speech Department at the University of Wyoming, is on leave of absence this year, completing the work for his doctorate at the University of Wisconsin.

E. C. Blackshear, M.A., Louisiana State University, '35, has accepted the position as teacher of Public Speaking and Drama at Alabama Polytechnic Institute, Auburn, Alabama.

L. L. Hale, M.A., Louisiana State University, '35, has joined the staff of the Department of Speech at the University of Florida, Gainesville, Florida.

Loren D. Reid has been appointed instructor in Speech and director of the speech clinic at the University of Missouri. For the past three years he has taught at the Westport High School, Kansas City, and during the past summer he offered courses at the Central Missouri State Teachers College at Warrensburg.

Lois Ferguson, M.A., Louisiana State University, '35, has become a member of the Department of Speech of Bellehaven College, Jackson, Miss.

Gerald D. Shively has resigned his position as Director of Forensic Activities at the University of Missouri to enter the Law School at the University of

Michigan. Bower Aly, of the Missouri staff, will have charge of forensic activities. He is the editor of *The Debate Handbook*.

Sam Sherman has suspended his Doctoral work at Louisiana State University for a year to become teacher of Speech and director of Debate at the University of South Dakota, Vermillion, South Dakota.

During the past summer Stephens College, Columbia, Missouri, sponsored the initial season of a summer theatre group known as The Stephens College Players, of which the administrative staff of A. Laurence Mortensen, Frank McMullan, and Evaline Uhl Wright. The Players consisted of ten students and alumnae in Speech and Dramatic Arts at Stephens College, and five men interested in dramatics at the University of Missouri. The members of the company paid no tuition charges; their only expenses were for board. The girls lived in one of the dormitories, and the boys off-campus. During the six weeks season—May 28th to July 10th—the group did the Wodehouse-Geyer *Candlelight*, Priestley's *Dangerous Corner*, Osborn's *Oliver Oliver*, and Wallace's *Criminal At Large*. At an admission of $.25, combined with a patron plan, the project was successful enough to warrant a second and elaborated season for next year and the consideration of the possibility of making The Stephens College Players a permanent summer organization in Columbia.

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The Committee on Interstate Co-operation of the National University Extension Association has announced the national debate proposition for the next year. It is as follows:

> RESOLVED: THAT THE SEVERAL STATES SHOULD ENACT LEGISLATION PROVIDING FOR A SYSTEM OF COMPLETE MEDICAL SERVICE AVAILABLE TO ALL CITIZENS AT PUBLIC EXPENSE.

In order to provide students with adequate materials for the study of the proposition, the Committee has published the eighth annual Debate Handbook to the field of medical economics. The editor of the volume is Mr. Bower Aly, University of Missouri, Columbia.

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With the production of "Ke Kuapuu Alii" (The Royal Hunchback), the University of Hawaii Theatre Guild won the distinction of presenting the first authentic full-length Hawaiian drama to be produced on any stage. The play was produced May 2, 1935, in the new outdoor theatre of the university, with a cast of 100 students of Hawaiian blood. Approximately 3,500 persons attended the performance.

Rowland R. Shephardson, an instructor in Kamehameha School, Honolulu, wrote "Ke Kuapuu Alii," which concerns the misadventures of the king of Kohala in the twelfth century.

The University of Hawaii Theatre Guild presents annually an American or European play, a Chinese, a Japanese and a Hawaiian drama. The cosmopolitan character of the student body, in which all Pacific races are represented, makes it possible to produce each play with the appropriate racial cast.

During the 1935-1936 season the Guild presented "Yellow Jack," as its

Caucasian offering; "Tadanao," the world premiere of this famous Japanese play in English; "The Veil of Happiness," a play by Georges Clemenceau based on an old Chinese legend, and "Ke Kuapuu Alii."

Arthur E. Wyman, formerly technical director of the Morley—Throckmorton Hoboken theatres, directed all four productions.

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Lee Emerson Bassett, former president of the National Association of Teachers of Speech, was visiting professor of public speaking in the University of Hawaii, Honolulu, from September, 1934, to June, 1935. Professor Bassett has returned to Stanford University, where he is head of the speech division of the English department.

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Dr. Albert W. Palmer, president of the Chicago Theological Seminary, conducted courses in public speaking in the University of Hawaii summer session from June 24 to August 2.

OFFICIAL HEADQUARTERS

1935 JOINT CONVENTION 1935

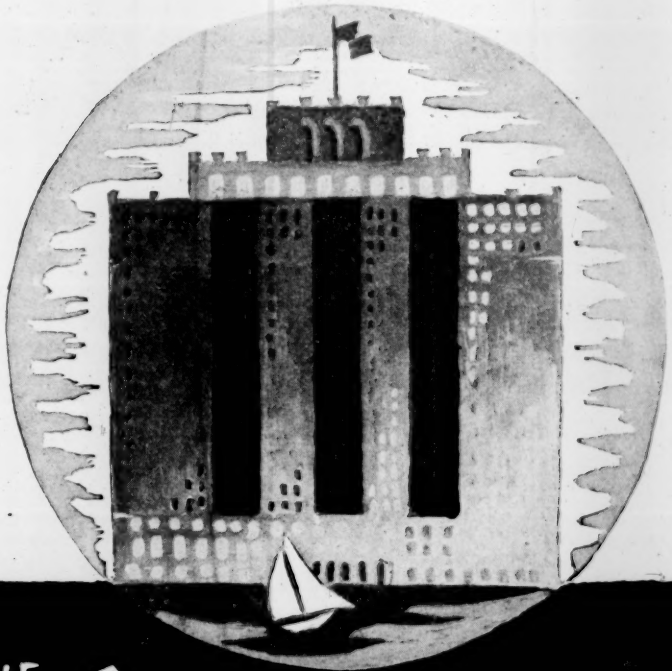
The National Association of Teachers of Speech

The American Speech Correction Association

The National Theatre Conference

December
30th, 31st
1935

January
1st
1936



December
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1936

THE STEVENS CHICAGO

DIEM

WORLD'S LARGEST HOTEL